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TO THE STARS,
SABOTEUR OF
THE FUNERAL
INDUSTRY



T H E

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WHAT PEOPLE SHOULD KNOW ABOUT YOU: I'm energetic and like to have fun

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BIGGEST PET-PEEVE: When a guest coming from a different state or geographic area orders a drink that only people from that area know

FAVORITE MUSIC ARTIST/GROUP: Earth, Wind, and Fire

BEST WAY TO GET SERVED QUICKLY: Smile!

IF YOU WEREN'T A BARTENDER, YOU'D: Work in special education

BEST CONVERSATION OVERHEARD AT THE BAR:

A young couple planning out their lives together

HIDDEN TALENT: Cursive writing

YOU KNEW YOU WANTED TO WORK BEHIND THE BAR WHEN:

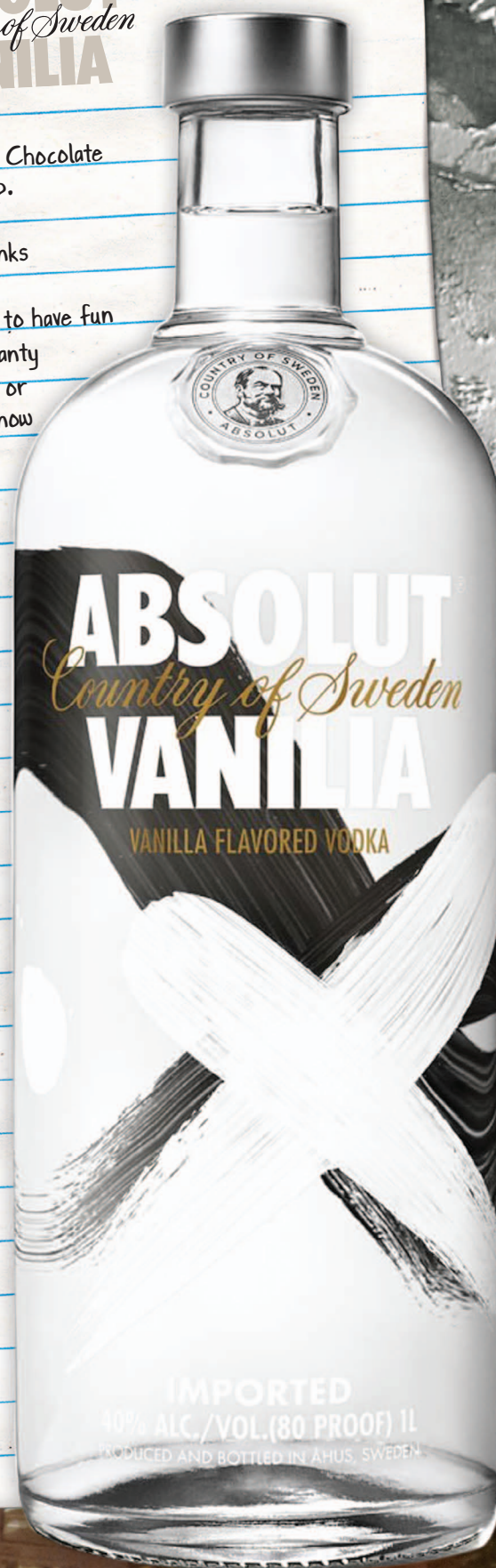
In college when my manager threw me behind the bar

STRANGEST THING YOU BELIEVED AS A CHILD: The Tooth Fairy

SAGE BARTENDER ADVICE: Don't take everything literally

BARTENDER
OF THE WEEK

Wes



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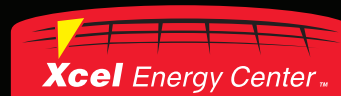
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★ ★ UPCOMING EVENTS ★ ★



★ FEBRUARY 14 ★

AC/DC



★ MSHSL TOURNAMENTS ★

GIRLS' HOCKEY – FEBRUARY 17-20
WRESTLING – FEBRUARY 25-27
BOYS' HOCKEY – MARCH 2-5



★ FEBRUARY 29 ★

BRUCE SPRINGSTEEN AND THE E STREET BAND



★ MARCH 13 ★

FALL OUT BOY



★ MARCH 17-19 ★

2016 BIG TEN MEN'S ICE HOCKEY TOURNAMENT



★ MARCH 26-27 ★

2016 NCAA DIVISION I MEN'S ICE HOCKEY WEST REGIONAL



★ APRIL 2 ★

EARTH, WIND & FIRE AND CHICAGO



★ APRIL 12 ★

OUTCRY TOUR



★ APRIL 21 ★

MUMFORD & SONS



★ MAY 1 ★

STARS ON ICE



★ MAY 5 ★

ELLIE GOULDING



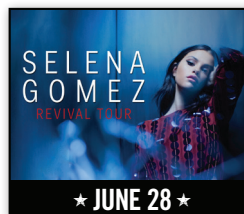
★ JUNE 2 ★

FLORENCE + THE MACHINE



★ JUNE 22 ★

PHISH



★ JUNE 28 ★

SELENA GOMEZ



★ JULY 23 ★

DURAN DURAN



★ JULY 29 ★

TWENTY ONE PILOTS



★ JULY 31 ★

5 SECONDS OF SUMMER



★ AUGUST 9 ★

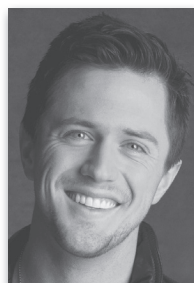
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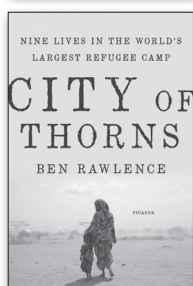
BEN RAWLENCE

City of Thorns

Discussion / Q&A / Book Signing

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The Galleria
3225 West 69th Street
Edina (952) 920-0633

The former Human Rights Watch researcher explores the global refugee crisis through the lives of nine residents of the Dadaab camp in Kenya.



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THE SHORTLIST



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BILLY BRIGGS

**“Beer:
Because nothing
adds to a
cross-country
flight like having
to get up and use
the tiny bathroom
five times.”**

Reader Wayne Wenzel responds to “Minneapolis-St. Paul airport adds craft beer emporium, makes flying suck less,” at citypages.com

PARENTING

A 911 CALLER REPORTED seeing a truck swerving across the roads of Polk County, Wisconsin. Within minutes a sheriff's deputy was pulling over the pickup at a boat landing along the Apple River.

That's when he found Amanda Eggert and her boyfriend Jason Roth riding shotgun. At the wheel: Eggert's 9-year-old daughter, who'd been enlisted to drive after the two adults were too hammered to commandeer the vehicle on their own. An 11-month-old baby was strapped in a car seat.

Roth blew an impressive .25, three times Wisconsin's legal limit, while he and Eggert were both charged with child endangerment. Both remain behind bars, and the two kids have been placed with family members.

CAPITALISM

\$25

Cost of a glass of wine at Sunday's Super Bowl, a preview of the gouging to come when it arrives in Minneapolis in 2018

\$7

Cost of a bottle of water at the Super Bowl

\$4,639

Average price for a ticket on the scalper's market, the only place where regular fans have access to seats.

SISTERHOOD

20%

Bernie Sanders' lead over Hillary Clinton among female Democratic voters age 34 and under, which is causing a generational rift in the party.

LIVING

THE LANDLORD'S MARKET in Minneapolis is turning into a gold mine. According to the website Adobo, which inventories rental markets, the average one-bedroom in the city is now \$1,200. The median two-bedroom goes for \$1,500 and higher.

Northeast has the cheapest average one-bedroom rent at \$1,137, Linden Hills the most expensive at \$1,250. Northeast's two-bedroom median is the least expensive at \$1,505, while Seward averaged the highest at almost \$1,750.

In the past two years, Minneapolis developers have added about 7,000 units, yet vacancy rates remain at all-time lows, hovering under 3 percent.

GUN NUTS

Phyllis Kahn offers a simple proposal, and gets anti-Semitism in return

Phyllis Kahn's voicemail and email inbox have gotten pretty interesting.

Kahn, a Minneapolis Democrat tied as the longest-serving House member in state history (43 years and counting), has seen a lot in her days as an outspoken liberal. But one recent email was awful enough that Kahn decided to take it public.

The inspiration for Kahn's new batch of hate mail is a bill she intends to bring forward when the legislative session starts in March. Her proposal seems rather simple: Anyone on the FBI's terrorist watch list would be barred from buying a firearm in Minnesota.

Kahn's bill is an in-state version of a bill that has been defeated in Congress for going on 10 years. Numbers fluctuate from year to year, but recent estimates say 700,000 people are currently on the watch list.

Fewer than 10,000 on the list at any given time are American citizens, but a significant number of them have tried to buy guns. And succeeded. A report published in 2015 found that 2,233 people on the list triggered a background check when they tried to purchase a gun or explosive device between 2004 and 2014. More than 90 percent of them passed, and were allowed to buy a weapon.

The watch list is a highly secretive screening tool. Critics have questioned the expansive scope, and how low the bar might be for entry. There's room for debate about the watch list itself.

But there's no room for debate about gun control in America, a fact Kahn was reminded of when she checked her messages. Kahn says she has received "a lot of calls and emails." The worst come from "far right gun groups," which have used Kahn's



"You think you can [deleted] over law-abiding citizens because you are something special."

MATTHEW HECHT

bill in fundraising appeals. That's moved some nuts to contact Kahn. She posted one of the worst messages to Facebook on Friday.

"Skank," begins the message, "you [deleted] Jews from New York think you can [deleted] over law-abiding citizens because you are something special. Not! The reason the government black list is unconstitutional is there is no due process involved, dumb [deleted]. It won't become

law and would never be inforceable you ugly [deleted] bitch. But you bottom-feeding scum don't care about that! GO BACK TO NEW YORK WITH ALL THE OTHER KIKES!"

Kahn is originally from New York. But we'll quibble with this emailer's claim that she's "dumb." She's got degrees from Cornell, Yale, and Harvard, and was a microbial genetics researcher before she sought public office. —MIKE MULLEN

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Is this seat taken? Thanks. Hey, I don't mean to pry, but I couldn't help noticing you're drinking with a straw. Two, actually, those tiny bar ones that don't give you more than a sip at a time.

You ever wonder why we drink from straws? We've got a hand, and a jaw, and a mouth. So what's the straw for? I didn't ask for a straw. You didn't ask for a straw, did you? No one here did.

I used to have a regular coffee shop. Every day I'd get the same thing, a medium cold press, the legal equivalent of starting your morning by snorting lines off your desk.

I'd grab my drink and leave the straw on purpose, so they could take it back and give it to the next schmuck who can't figure out how to get liquid beyond his big dumb teeth.

After a while, the baristas picked up on it and stopped giving them to me. When a new one started, and tried to give me a straw, one of the others would lean in and say, "Oh, Mike doesn't need a straw." People in line would stare as if I'd done something weird.

I wanted to grab them by their shoulders and shake 'em. "None of you people need straws! What's wrong with your mouth?"

I was like a character in the *The Twilight Zone*, the last sane person on an Earth populated by people with microchips in their brains, controlled by the plastics industry. They can't drink without tunneling it into their throat like sewage in a drainpipe.

Hey, bartender, how about another round for me and my friend here? No straws. Thanks.

Look, I've heard some people say this is a guy thing, like I think I'm somehow too masculine to use a straw. That's not

The straw is a diva's accessory. It's the tool of she who wouldn't deign to let her lips touch a glass.

it. It's not that I'm so insecure I won't wrap my lips around something and suck on it in public. That came out wrong.

It's about being a grownup. A responsible adult, perfectly capable of gulping the beverage of my choice without the help of modern science.

Know who loves drinking straws? Sarah Palin. Look it up. When she does a speaking gig, she insists they put bendy straws

at the podium. She ought to ask them to leave a speech up there for her, too.

Mariah Carey? She wants a whole box of them backstage.

The straw is a diva's accessory. It's the tool of she who wouldn't deign to let her lips touch a glass.

Bartender? Couple more, if you please. And spare us the little tubes being foisted on us by Big Straw.

All I'm saying is think about it. There's a plant in Virginia kicking out 4 billion straws every year. Another in Canada's doing 5 billion. And for what? Americans use 500 million of these little abominations a day.

Then they get shipped to the landfill, where they'll confuse the raccoons for the next 1,000 years.

And once it's out of your sight, it lasts forever. You use a straw for 20 minutes, and the repercussions go on for 50 generations to come. It's like a broken condom. Maybe 15 minutes. Depends on the day.

Sometimes the easiest problem to solve is literally right under your nose.

I'm not alone on this. My buddy, he went to London, and he says the swankiest joints are ditching the straw. You can ask for it, and Nigel will fetch you one posthaste. But they're putting it on you to ask. And who's going to say, "Pardon me, garcon, but I'm experiencing difficulty lifting this little cup of water to my mug?" Mariah Carey, maybe. But not me.

There's this kid Milo, out in Colorado, who tried starting a movement. He says, "Hey, you idiot grownups, how come we



Mike Mullen

need straws at all?" And what does he get? Lip service.

The governor declares a "Straw Free Day." Then the next day they say, "Hey, nice try, kid. Now please stand back while I try to get this Frappuccino through a plastic hose."

Know what I say? I say a child will lead them.

You don't even suck the drink through a straw. You suck air out, and that changes the pressure inside the glass, and the stuff in the glass gets shoved up the straw and into your gullet.

If we were pressured to not use straws, instead of pressured to use them, then physics takes over, and we all get sucked up into a new, straw-free future, where—

Hey! Where are you going? You left your drink!

Barkeep, looks like it's just you and me. I suppose I should have one more and call it a night.

How come no one ever sits at this end of the bar? ☞

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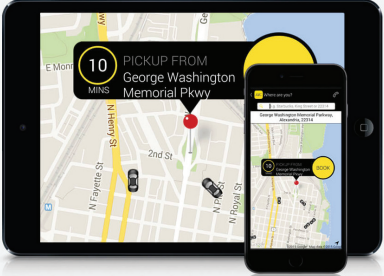
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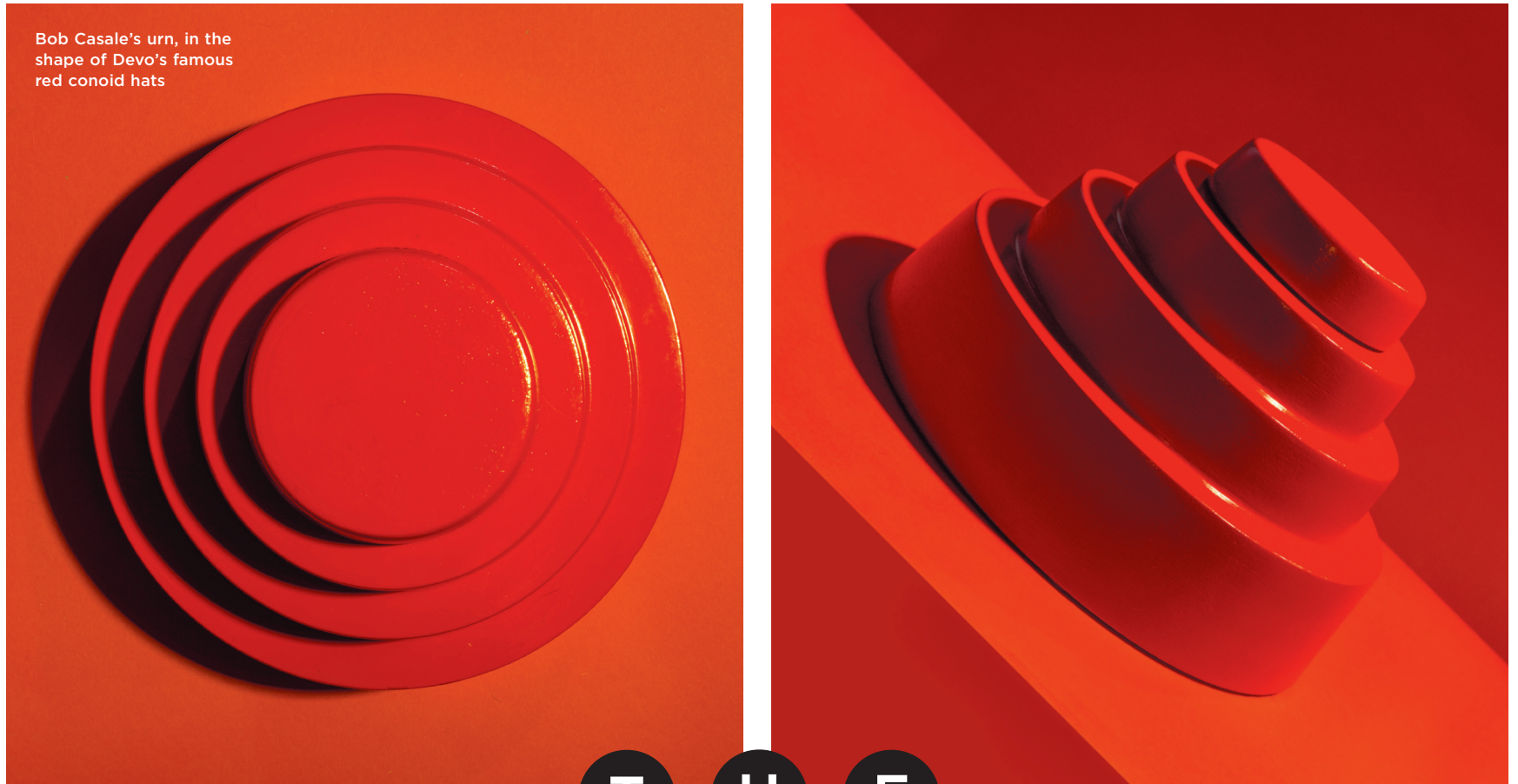
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URN-MAKER TO THE STARS, SABOTEUR OF THE FUNERAL INDUSTRY

Bob Casale's urn, in the
shape of Devo's famous
red conoid hats



COLLEEN GUENTHER

T H E IMMORTALIZER

BY JERARD FAGERBERG

No one thought Lemmy Kilmister could die.

In his 70 years on this planet, the eminent Motörhead frontman shellacked his organs with Jack Daniel's and Coke. He fucked his heart to within a beat of embolism. He took so much heroin and speed that it turned his blood to grease. And he always rose to pull his boots back on.

So when death finally came for Lemmy on Monday, December 28, 2015, there was

only one person who could memorialize the speed metal immortal — Maple Grove's Peter Saari.

Saari works out of an office somewhere in the beehive of industrial parks that is Eden Prairie. He coaches junior high basketball and makes very safe jokes about politics. He wears a smart wool pullover and a dadly pair of light-wash jeans, his hoary hair gelled into a business-casual quaff. He doesn't look like a rock star. Nor does he resemble an undertaker. In truth,

he's a bit of both.

When Lemmy died, Saari designed a mantle-sized monument, modeled after the star's signature leather cavalry hat and emblazoned with the slogan "born to lose, live to win."

The Kilmister family loved the creation so much they invited Saari to attend Lemmy's funeral in Hollywood.

"It was kind of crazy having to get through security and watching Gene Simmons, Ozzy Osbourne, and Dee Snider

walk by," he says, still bewildered, "but the reason I wanted to go was to hand-deliver the piece to them."

The Minnesota-made cremation vessel will live forever in the famous Forest Lawn Cemetery with the ashes of the mutton-chopped hessian resting inside.

Lemmy's are the second rock-star remains to be committed to one of Saari's products. The first belonged to Devo's Bob Casale, whose family received an urn in the shape of the band's iconic energy

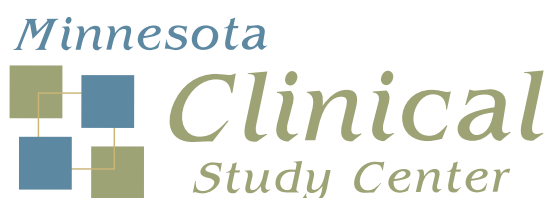
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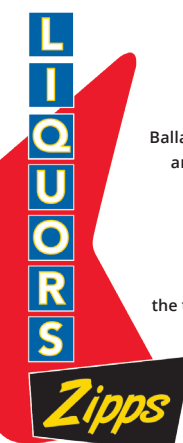
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Peter Saari

COLLEEN GUENTHER

dome after Casale died in 2014. Now, just 10 days removed from committing his Lemmy memorial to the columbarium in Forest Lawn, Saari's company is at work crafting a megaphone-shaped capsule for late Stone Temple Pilots frontman Scott Weiland.

"We're not out there saying, 'Hey, look, we're the rock-star urns,'" Saari says. "We make pieces for everybody. We're here to provide people with an opportunity to better represent the story of their lives."

THE ACE OF HADES

In 2013, Saari was a businessman with a lust for manufacturing and a subscription to Time.

He'd been consulting for a company called Nexxt Technologies that distributes 3D printing systems and materials. The idea of building an object by printing layer upon layer of material enamored Saari. After reading a Time special report claiming that a rise in cremation rates was "redefining death," he considered how 3D printing might redefine the urn.



COURTESY OF FOREVERENCE

No one on the market at the time was offering truly custom urns. Families who chose cremation over burial were picking between flower pots and glorified coffee cans. If you were lucky, you could get a personalized engraving. "The funeral industry still sees cremation and cremation families as kind of the low-value side of their business," Saari says. "They're

not giving the same level of attention or personalization to cremation families as they are to burial families. They just don't see the money in it."

Saari did. He leased an office down the hall from Nexxt and purchased a 3D Systems ColorJet printer with the power to turn ceramic dust into one-of-a-kind, money-making mementos. He would turn an unsupplied demand into a business, following the footsteps of the entrepreneurs in Time magazine. He envisioned Etsy for your ashes. *Extreme Makeover, Cremains Edition*.

Foreverence was born. Saari brought on then-32-year-old marketing wunderkind Noah Miwa, founder of local ad agency 5IVE. Miwa's work began as it would with any client: He put together brochures. He mocked up logos and wordmarks.

He struggled to build a website that properly communicated the weight and quality of their product. One day, he's developing a brand identity for artisanal gin; the next, he's convening with widows to design sentimental jugs for their husbands' powdered remains.

"There was definitely a creep factor," he says, now two years into his tenure at Foreverence. "If you told me five years ago that this is where I would be, that I'd be going to funeral trade shows looking at the newest hearses, I'd think it was crazy."

That changed in February 2014, when Devo co-founder Bob Casale died of sudden heart failure at the age of 61. It was

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...featuring **KELLI MILLER** (left), a Psychic Medium who will present a Live Audience Reading and full-day Workshop on Psychic Development
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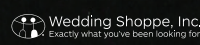
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Saari kept the prototype of this White Castle burger memorial to remind himself that an urn can be anything.

COLLEEN GUENTHER

months before Foreverence was ready to go public, but Saari saw an opportunity to honor one of his musical idols.

He reached out the manager of the New Wave icon and offered to create a vessel in the shape of the famous red conoid hats Casale and his bandmates wore in their

“THE FUNERAL INDUSTRY STILL SEES CREMATION AND CREMATION FAMILIES AS KIND OF THE LOW-VALUE SIDE OF THEIR BUSINESS.”

video for “Whip It.” To Saari it seemed like the most iconic representation of the band, and therefore the best way to honor Casale. The family agreed. They ordered two.

Saari says they gushed about the canisters they received, calling it “the first ray of light [they’d] seen in a very dark period of time.” The response convinced Miwa that going from ad maven to urn dealer wasn’t such a ghoulish career change.

Aside from Casale, Kilmister, and Weiland, Saari and Miwa’s most notable client has been NASA engineer Felipe Herrera, whose involvement in the design of the space shuttle Columbia was memorial-

ized in a 22-inch replica created to be his final resting place.

“We all were just sick to our stomach when we looked at urns,” says Herrera’s daughter Yvette Wilson, who worked with Miwa to design the urn. “It seemed like that was death. For us, it was like, ‘I can’t put him in there.’”

In a video posted to the Huffington Post, Wilson and her family present the spaceship memorial to the still-living, 95-year-old Herrera. “It’s so beautiful,” he says over and over again in disbelief. When the cameras went off, he wept graciously. He couldn’t wait to share it with the other folks in his retirement community.

“At Easter time, we took the urn and showed it to all his friends at the community,” Wilson continues. “He was so proud to say, ‘This is where I’ll be,’ and he explained where his ashes would go. It was very cool.”

Herrera died just weeks before Kilmister. He now sits in the cylindrical tank of his spaceship replica in his wife’s house, where Wilson sees him daily.

“I look at it, and I just smile,” she says. “I lost my nephew in September before we lost my dad. He’s currently in an urn, and I can tell you how different it feels to look at him and how different it is to see my dad. I don’t see the sadness looking at my dad’s urn.”

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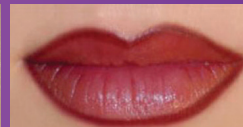


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COLLEEN GUENTHER

"Our clients have been customizing things their whole life. Why stop at death?"

ornamental spittoon.

"There are simply not enough high-value options for families that choose cremation," Saari says. "The industry hasn't come along on that."

Saari's urns are not cheap. (He doesn't even like to call them "urns," preferring "memorial" or "tribute.") They average \$2,500 to \$3,000 per piece, about the cost of a low-end casket.

Over the last 50 years, the cost of burial has increased tenfold, whereas the average cremation/memorial service sits around \$3,250, less than half of the burial price tag. The financially conscious are taking note.

In the 1960s, when English activist Jessica Mitford published *The American Way of Death*, her scathing exposé of the funeral industry, the number of people who chose cremation was about 3 percent. Back then, the average American spent \$708 — about 12 percent of their annual income — on a single funeral. Now, as Saari is keen to point out in Foreverence's press kit, 50 percent of people choose to be cremated.

That number is trending up. As of 2013, 55 percent of Minnesotans eschewed burial for cremation, an increase of 18 percent over the previous decade.

An array of practical factors — including secularization, increased transience, and environmental concerns — has also driven people away from traditional funeral services. Saari's business is to offer a higher level of care to the pragmatically sentimental.

Cheryl Pletcher and Sandra Moran dated for 10 years before they could be legally married in their home state of Kansas. It took fewer than six months for the cancer in Moran's bones to metastasize to her liver. Pletcher has all the dates memorized. Married on May 25, 2015. Diagnosed on October 13. Gone on November 7.

"I'm only now just getting deep into the grieving process," Pletcher says. "At this

phase, I find myself angry that the world is moving and she's not seeing it. I feel like she's becoming more distant as the days move on."

Pletcher looked to Google to find something worthy of Moran's legacy. She doesn't remember exactly who she ended up contacting, but In the Light is the first name that pops up on a search. They let you store your loved one's ashes in replica beer cans. Another competitor offers options like a football or a TARDIS. Saari keeps a sculpture of a White Castle hamburger that his team designed on his desk to remind himself that an urn can be anything.

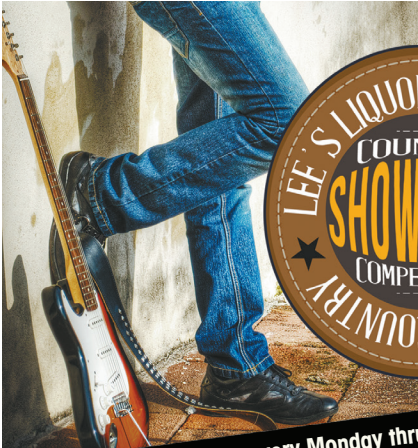
Moran was a long-distance runner. An anthropologist. A beloved professor at Johnson County Community College. Pletcher couldn't suffer the idea of her ending up in something rote or tacky.

She and Saari settled on a memorial in the shape of her novels — the three she published and the one she never finished, stacked together with photoreal spines and covers. The final product sits on Pletcher's mantel, where Moran's presence is so constant that Pletcher can't bring herself to speak about her in the past tense.

"I'm looking at her right now," Pletcher says. "She's surrounded by her talent. I'm so proud of her for all the things she's accomplished. I'm glad to be able to have her where she wants to be."

Saari is party to the funeral-service industry, but he's as much an adversary as an ally. Though his products are sold mainly through funeral-home directors, he plans to do more direct-to-consumer business as life insurance policies begin to be written to account for custom death vessels. They already offer a pet service where you can have Charlie's sock-chewing snout compressed into a ceramic statuette without talking to a funeral professional at all.

They've also become something of tech darlings, demoing at the Consumer



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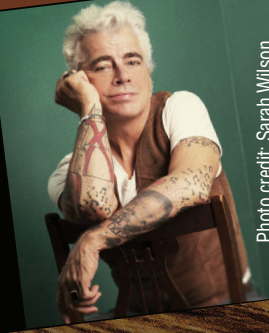
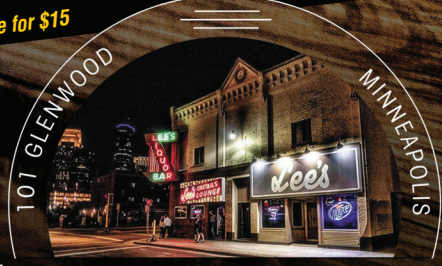


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Electronics Show and being featured in hipster gizmo mag The Verge. Pletcher remarks that Foreverence doesn't even "feel associated with the funeral business."

"My only beef with [the funeral industry] would be that they're very, very slow to adopt," Saari says. "When I think of the future of our company, I don't want to put myself in the position where I'm dependent on their ability to take on new ideas."

A SALESMAN OF DEATH

Saari's machines turn powder into statues like a reverse Ozymandias.

After Miwa designs the specs for a piece, he feeds the info into a 3D printer, which lays ceramic powder on a design envelope in the pattern of the final product. Layer by layer, the printer builds the object from the top down. The whole process takes 9 to 15 hours and requires significant post-production touch-ups, but urns go from concept to completion in about a week.

The level of detail they achieve is immaculate. A replica of a '71 Chevelle comes out of the bay with a case of 8-track tapes in the back seat, the spines of each cassette legible to the naked eye. An urn for a shaggy pup named Toby comes with a tactile recreation of the owner's parquet floor. Across from the printer, a freshly

minted Ferrari-shaped canister receives an automotive-quality gloss that perfectly matches its real-life counterpart. Everyone — not just leather-clad hard-rock deities — receives this level of attention.

"Lemmy Kilmister led a big life, but I don't think it was any more individual than

AN URN FOR A SHAGGY PUP NAMED TOBY COMES WITH A TACTILE RECREATION OF THE OWNER'S PARQUET FLOOR.

anybody else's," says Grant Dawson, Foreverence's director of customer relations. "I don't think our business model is to do only well-known musicians' cremation urns. I think it's a byproduct of people who live singular lives."

A self-described "buoyant personality,"

Dawson is the first voice a Foreverence client hears when they call to make a purchase. He's the kind of toothy-grinned marketer who could make eternity in Hades sound like a long weekend in Santorini.

"I'll go home at night and chat to my wife and say, 'I talked to this person who lost their son, and I talked to this person who lost their spouse, and then I talked to this person who lost their father,' and she'll be incredulous like, 'Who has the energy for all that?' But I guess that's what makes me well-suited for the job."

That's why Saari, who previously worked with Dawson at a digital reproduction company, brought him on board to do customer outreach. He seems like an ideal candidate to divorce sentimentality from business sense. But the more he talks about his job, the more the marketing archetypes disappear from him completely.

"We're never really cured of grief, we just get beyond it," he says, his voice dropping any sales-pitch intonation. "But I think we play a role in making a difference in a time that is really dark for a lot of people."

In Mitford's book, she unearths the widespread lack of empathy in the funeral industry, calling it a "huge, macabre, and expensive practical joke on the American public." In its time, her book charged families to forego expensive pageantry in

favor of sober and sensible ceremonies that didn't involve payment plans. According to industry critic Bess Lovejoy, *The American Way of Death* helped American families "establish a sense of control over their spending on funerals." It was a major pivot in the American perception of funeral services.

"Before Mitford's book, people were more likely to buy whatever the mortician told them to," Lovejoy says. "Mitford was offended by what she saw as the exploitation of mourners by a crass capitalist system. You don't necessarily love grandma more because you buy her a higher-quality casket — but that conflation of love and material items is rampant in our society, not just in mourning."

Foreverence doesn't run on Mitford's Marxist ideals. In the spirit of the late-noughties startup boom, the company is altruistic and service-forward, but folks pay a premium for that care. Making a difference is not payment enough for the people who subsist by ferrying people to the other side. "In the end, I'm trying to help them with a purchasing decision," Dawson says, "but I'm trying to do so in a way that's as tactful and sympathetic as possible."

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THE ELYSIAN FIELDS OF EDEN PRAIRIE

You'd think that, with the constant exposure to death and its unoriginality, employees of Foreverence would be either numb or crippled by anxiety. Neither is true. They've all thought about what kind of urn they'd design to hold their ashes, but death is curiously not the operant focus of their business.

"You do think about death, there's no question," says Dawson. "When you talk to families about this, you have to be in touch with their own mortality. We all have those moments here. All of us here are confronted with the reality of that on a daily basis, but I don't think it weighs on me in a personal way."

Foreverence's office is nothing like a sepulcher. There's a basketball hoop in the parking lot, and Miwa can often be seen shooting around the halls on a CyBoard like a tween with an active Vine account. They share small talk and joke about how much Donald Trump sucks, just like at any



Foreverence memorials, including custom death vessels for pets, average \$2,500 to \$3,000 per piece.

COLLEEN GUENTHER

other office. Like Dawson, Miwa reports that, despite being constantly shrouded in the specter of death in his professional life, his work isn't inherently depressing. It just sort of makes sense.

"For a lot of our clients, they've been customizing things their whole life," Miwa rationalizes. "Their wardrobe, their home, their car, why stop there? Why stop at death?"

He adds that last sentence with an inarguable frankness. Why stop at death? "You live your life however you wanna live, right?" he adds. "I feel like when you die, you get to have a say in that, too."

Death still exists as one of the Great American Unspeakables. It's shushed in polite company and talked away in euphemisms.

"When I first decided to start this company, one of the reasons I almost didn't do it was because I didn't know if I wanted to be surrounded by that much sadness," he says. "From a business context, that's probably a barrier to entry for a lot of people."

Overcoming this hangup is what took Saari from a casual Time reader to the exec fronting a company that projected \$3 million in sales last year. Saari doesn't belabor his mortality as much as you might expect for a man in his position. He admits that he and his wife have discussions about cremation, burial, and memorialization, but not even a day-to-day career in putting spirits to rest has made him nervous about the end of his own life. When asked about his personal beliefs on death, he laughs in a way that takes a professional mandate to perfect.

"Well," he says flatly, "I think that it's just the end." ☐



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TOO LITTLE, TOO LATE

Lela tries to bring the Italian + crudo trend to the 494 strip, but ultimately can't deliver



An urban-styled destination restaurant could have been just what Bloomington needed

LUCY HAWTHORNE

BY MECCA BOS

When a \$200 meal is at stake, there are certain imperatives. The table must be free of crumbs and oily smudges. Wine glasses have to be refilled swiftly and consistently. Temperatures on lavish steaks must be cooked precisely to order. Tables should be quickly cleared between courses so you're not sitting in a pile of your own mess. It's a choreography, and too many missteps turns the ballet into a barn dance.

A year ago, there were exactly zero local Italian restaurants specializing in Italian and a thing called crudo, Italy's raw fish answer to sushi. Then, suddenly, there

were a half dozen of these restaurants, scattered all around town.

Parella has already closed. There are rumblings that another, Il Foro, is on the verge of changing formats. Evidently, there aren't enough Minnesotans beating a path to dine on cold, raw fish garnished with dots and daubs of sauces and purees. In the dead of winter. With no clear view of the sea.

Lela, located in the Sheraton Bloomington, made the wise choice of adding steak to its roster. Travelers need comfort, and comfort exists in steaks, potatoes, and icy martinis. What we found were some valiant efforts that instead resulted in discomfort.

The 494 strip, with its everyplace-

America assault of TGIFridays, Babies-R-Us, and fortress-sized REI, offers few freewheeling charms. An urban-styled destination restaurant with legitimate cooking ambition could be just what Bloomington needs.

But in recent weeks, the restaurant has been struggling with the departure of its opening chef, John Mullen, and the proof is on the plates.

The space feels cavernous and cold with a lot of gray tones and brushed steel. It's sleek and anchored by a towering center island of transparent wine racks that look like they want to live in 1980s Manhattan. The semicircle of high-backed booths makes it difficult to catch the eye of servers, who often disappear for long stretches.

Lela

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The steakhouse parts of the menu work best. A starter of beef tenderloin tartare was truly delectable with spot-on seasoning, high quality grainy Dijon, and a runny poached egg flowing over it like golden lava. At a stratospheric \$18 for a small starter, it's a relief that it works. A baby romaine salad, their take on a Caesar, was also well executed with robust anchovy flavor, meaty flakes of good Parmesan, and lots of black pepper.



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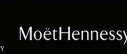
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There's a special kind of exhaustion to costly evenings like these

LUCY HAWTHORNE

In the pasta section, frustrations abound. The noodles and pastas themselves are all handmade and skillfully prepared. But they take a heartbreaking turn with their clunky accompaniments. The fettuccine bolognese was made with fat, eggy, butter-colored noodles. But instead of the knee-buckling thunder of a true, slow-coddled bolognese, the meat was tough and chewy, almost like quick sauté. The tagliatellini was a similarly lovely noodle, silky and al dente. But accompaniments of beef tips, mushrooms, greens, and Gorgonzola had the stark blandness of cream of mushroom soup. No Gorgonzola presented itself. It went on like this. Prosciutto di Parma ravioli were frilly pillows of perfect size, shape, and consistency. But inside, a salt-lick of dry, ground prosciutto tumbled out, sad and off-putting. Truffle gnocchi was lovingly plated in a soft tangle of lobster, mascarpone, and roe. But it had to be sent back, the gnocchi were so raw and gummy.

I've come to the conclusion that crudo is crudo, almost no matter where you go. If a guy has a set of knives for carving away flesh from carcass, along with an arsenal of squeeze bottles filled with purees and sauces, he will zag upon the plate some miso aioli, or zig upon the fish some fennel puree. I'd still rather have my raw fish at a sushi restaurant, where the chefs are specialists. At Lela, the yellowfin tuna and sea bass crudos were fine, but absolutely not worth their \$17 and \$15 price tags, for what amounts to a couple bites of raw flesh.

The steaks are lavish, and soar into the above \$80 range for a 40-ounce porterhouse. To be fair, they're meant to be shared. The 18-ounce ribeye is a beautiful cut of meat, extravagantly marbled and served with a knob of butter melting sumptuously on

top. Curiously, we were also offered a pile each of four artisanal salts to season our own meat, itself already generously and properly seasoned. It's a silly and unnecessary flourish. Regrettably, this stunning \$44 hunk of flesh was underdone, served rare rather than the requested medium rare. The manager offered to take it back for a re-fire, but no one really wants that kind of a Band-Aid when dining this expensively.

Throughout our experiences, service ranged from confused to absent to squirrely. At one point it felt as though we were being served by committee, so many different servers came by to refill drink orders, drop courses, and deliver forgotten utensils. They were friendly, yet harried. Cocktails were clearly not mixed by a pro hand. A London Calling with gin, balsamic, St. Germain, and strawberries was delivered in a glass overflowing with ice cubes. A whiskey sour was delivered twice, the bartender amicably taking a second crack at the first subpar iteration.

When a recommended lemon tart was delivered taut, prefab, and still frozen in the center, no amount of sugar could help digest the bill. By now, servers and management were graciously, though nervously, making attempts at appeasement. But at that point it was just palliative care.

There's a special kind of exhaustion to enduring disappointing and costly evenings like these. You feel for the staff because clearly there is something going wrong. You feel for yourself and your date, because at every bend there is a distracting problem. You feel for your pocketbook, because \$200 is a lot of money. You feel for your Saturday night out, because you won't get another one of those for a week.

But look on the bright side: You'll have time to re-pad that wallet. ☐

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FRI, FEB. 19 \$15 Cover • 9PM Show  BERHARD ALLISON GROUP <i>Powerful Blues Guitar</i>	THU, FEB. 25 \$30 GA/\$50 Floor • 6:30PM <i>Storyteller/Live Performance</i>  JOEY MOLLAND <i>George Harrison Birthday Party</i>
FRI, FEB. 26 \$7 Cover • 9PM Show  RUBBER SOUL <i>THE TRIBUTE</i>	SAT, FEB. 27 \$20 GA/\$25 Floor • 9PM Movie <i>Minnesota Premiere Gypsy Documentary and Concert</i>  GYPSY ROCK & ROLL NOMADS <i>A FILM BY AARON GOODYEAR</i>

ALL TIMES AND SHOWS SUBJECT TO CHANGE

SUNDAY BLUES JAM 7pm-10pm  Every 2nd & 4th Sunday • No Cover	MONDAY SWING NIGHT 7pm-10pm  No Cover	TUESDAY TRIVIA NIGHT 7pm-10pm SMARTY PANTZ <i>TRIVIA EVENTS</i> No Cover	WEDNESDAY SALSA NIGHT 9pm-Midnight  \$7 Cover (incl. Free Beverage)	THURSDAY COUNTRY NIGHT 7pm-10pm COUNTRY DANCE PARTY No Cover	FRIDAY LIVE MUSIC 9pm-Midnight  \$7 Cover (incl. Free Beverage)	SATURDAY LIVE MUSIC 9pm-Midnight  \$7 Cover (incl. Free Beverage)
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A LIST

SATURDAY Scott Seekins and Aleister White go dark at Gamut Gallery **P. 28**

SUNDAY Town Hall brings out barrels of beer for Barrel-Aged Week **P. 30**

WEDNESDAY 2/10

COMEDY

RYAN STOUT

ACME COMEDY CO.

"I just hope whoever comes out to the show understands that they're not coming to a show in church," cautions comedian Ryan Stout. "They're coming to a dark bar full of adults, and we're going to be drinking booze and talking about whatever I want to talk about. Whether they like it or not is irrelevant to me, because I'm just going to tell the jokes that I've already tested on strangers and I know already work." Many of Stout's bits start off with a premise that can make some audiences skittish: Special Olympics, boarding a plane with a man with one arm, the sexual orientation of some celebrities. The punchlines subtly reveal that he, or more accurately his stage persona, is in fact the butt of the joke. So interested is Stout in how people react to jokes, he once spent a month googling "jokes" and then hitting the "news" tab in the ubiquitous search engine. The results were staggering. "Turns out you can go on multiple times a day and find brand-new articles about people being really angry about jokes." His audiences, particularly the ones here, get it, however. "They realize, 'Oh, that's just wordplay, or a misdirect.'" 18+. \$15-\$20. 8 p.m. Wednesday through Sunday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Sunday —P.F. WILSON**

COMEDY

SARAH TIANA

RICK BRONSON'S HOUSE OF COMEDY

It may sound like Sarah Tiana is making fun of the fellas, but she's really just trying to help. "That's my whole goal," she insists. "I just want to help guys get laid more." Some people say that leads her into blue comedy, but the Georgia native completely disagrees. "I feel like I'm the last lady in comedy. The last true



LESLIE BARLOW

Nine artists explore concepts of self and identity at MCAD

lady," she says. "I talk about these things because they are things I don't think men should be doing." Like texting instead of calling, for example. "White guys are the worst," she tells an audience. "Because they'll get your phone number and small-talk text you, which is the most annoying thing on the fucking planet. I gave you my phone number so you would call me like a grownup. Not so our first communication ever after we meet is, 'Hey, how ya doing?'" She then proceeds to hilariously deconstruct

the mindset of a guy who texts instead of calls. "These are dirty things that I don't think are necessary in life," she explains. "There's plenty of room to act like a lady and be a lady, and in order for me to do that I need a gentleman around." 18+; 21+ later shows. \$15-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 9:30 p.m. Saturday; 7 p.m. Saturday and Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

FRIDAY 2/12

ART/GALLERY

THE ROBO SHOW

LIGHT GREY ART LAB

Heavy-duty machinery allows humans to reach higher, be more powerful, and move more quickly than our fragile bodies allow. Taking this to the fantasy level are mechs, giant robot contraptions that humans use to fight evil, be they conquering space aliens, sea monsters awakened and ready for vengeance, or well-armed enemies. Mechs can be found in blockbuster movies like *Pacific Rim*, on TV shows like *Power Rangers*, and in manga such as *Mobile Suit Gundam*. These human-controlled steel monsters are the inspiration for Light Grey Art Lab's latest group show, which will feature over 70 works of art from around the world. This includes contributing and conceptual artists who have worked on projects including advertising, film (*Star Trek*, *Avatar*), and more. There will be an opening reception from 7 to 10 p.m. Friday, February 12. 118 E. 26th St., Minneapolis; 612-239-2047. **Through March 31 —JESSICA ARMBRUSTER**

BARHOPPING

THIRD YEAR ANNIVERSARY PARTY

612BREW

This weekend, 612Brew celebrates making it out of the terrible twos with a two-day party worth buzzing about. Things kick off Friday, where from 3 to 4 p.m. they'll be pouring free pints, making it one hell of a happy hour. To keep the momentum going after that, 612 will be offering a special anniversary brew, the Belgian-Style Tripel, for \$3. Made with Pilsen malts, Belgian candy sugar, and Nobel hops, the drink is low on hoppiness, but packs a wallop in terms of alcohol. There will be music both nights, with DJ Daniel Berube spinning records on Friday evening, and live

CONTINUED ON PAGE 27 ►



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THURSDAY, FEBRUARY 11



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XYLOURIS WHITE
\$25/7:30PM/18+

THURSDAY, FEBRUARY 25



ST. LUCIA
GRACE MITCHELL
\$20/7:30PM/18+

SATURDAY, MARCH 12



DAUGHTER
WILSEN
\$16/8PM/18+

SATURDAY, MARCH 26



SOUL ASYLUM
BRUISE VIOLET
\$20/8PM/18+

FRIDAY, APRIL 8



HAR MAR SUPERSTAR
\$20/8PM/18+

FRIDAY, FEBRUARY 12



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CELEBRATING THE LOVE SONGS OF THE TRL ERA
FEATURING FLIPSTYLE, DJ COPPER BOOM
\$6 ADVANCE
\$10 FOR TWO ADVANCE TICKETS
\$8 DOORS/9PM/18+

FRIDAY, FEBRUARY 26 & SATURDAY, FEBRUARY 27



CHERUB
GIBBZ
MIKE FLOSS
\$17/\$20/8PM/18+

FRIDAY, MARCH 18



THE PINES
ABOVE THE PRAIRIE RELEASE
WITH PHIL COOK AND STOLYETTE
\$15/8PM/18+

FRIDAY, APRIL 1



SHELLAC
MONO
\$15/8PM/18+

SATURDAY, APRIL 9



GALACTIC
BOMBINO
\$26/\$28/8PM/18+

SATURDAY, FEBRUARY 13



DEVOTCHKA
\$25/7:30PM/18+

MONDAY, FEBRUARY 29



NIGHTWISH
SONATA ARCTICA
DELAIN
\$37.50/\$40 DOS/5PM/ALL AGES

SATURDAY, MARCH 19



GREENSKY BLUEGRASS
SHOOK TWINS
\$18/\$20/7PM/18+

SUNDAY, APRIL 3



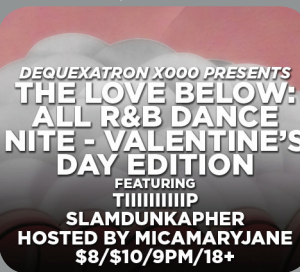
MUTEMATH
PAPER ROUTE
\$25/\$27/7PM/18+

SUNDAY, APRIL 10



ANI DIFRANCO
CHASTITY BROWN
\$45/7PM/18+

SUNDAY, FEBRUARY 14



THE LOVE BELOW: ALL R&B DANCE NITE - VALENTINE'S DAY EDITION
FEATURING TIIIIIIIIIP
SLAMDUNKAPHER
HOSTED BY MICAMARYJANE
\$8/\$10/9PM/18+

WEDNESDAY, MARCH 9



TY SEGALL & THE MUGGERS
FEELS
ROYAL BRAT
\$20/7:30PM/18+

WEDNESDAY, MARCH 23



LUCIUS
PURE BATHING CULTURE
\$20/\$22/7PM/18+

TUESDAY, APRIL 5



THE JOY FORMIDABLE
EVERYTHING EVERYTHING
\$20/7PM/18+

SATURDAY, APRIL 16



CAROLINE SMITH
\$20/8PM/18+

WEDNESDAY, FEBRUARY 24



WOLF MOTHER
\$20/7:30PM/18+

FRIDAY, MARCH 11



ARE YOU LOCAL? SHOWCASE
WITH ALLAN KINGDOM
AND SPECIAL GUESTS
\$10/\$12/7PM/18+

FRIDAY, MARCH 25



SOUND + VISION: TRANSMISSION'S 15TH ANNIVERSARY CELEBRATION
FEATURING DJ JAKE RUDH
PRESENTING A VERY SPECIAL TRIBUTE TO DAVID BOWIE
\$8/\$10/9PM/18+

WEDNESDAY, APRIL 6



FLATBUSH ZOMBIES
A\$AP TWELVYY
REMY BANKS
\$20/6PM/ALL AGES

WEDNESDAY, JULY 27



BØRNS
\$20/6PM/ALL AGES

FIRST AVENUE & 7th St entry

ALSO COMING TO THE MAINROOM

- 4/19 **ANDREW BIRD** 18+
4/22-23 **BOB MOULD** w/ THE SUICIDE COMMANDOS, FURY THINGS 18+
Savage Imperial Death March Tour featuring
4/24 **NAPALM DEATH, MELVINS, MELT BANANA** 18+
4/28-30 **UMPHREY'S MCGEE** (Three Nights!) 18+
5/04 **THE STRUTS** 18+
5/06 **GEAR DADDIES** w/ THE WHISKIES - SECOND SHOW ADDED 18+
5/07 **TINA AND THE B-SIDES** 18+
5/14 **BRIAN JONESTOWN MASSACRE** 18+
5/21 **BOYCE AVENUE** "Be Somebody World Tour" All Ages
5/22 **OLD 97'S** and **HEARTLESS BASTARDS** w/ BJ BARHAM (OF AMERICAN AQUARIUM) 18+
5/26 **CHARLES BRADLEY AND HIS EXTRAORDINAIRES** 18+
6/03 **OH WONDER** 18+
10/30 **AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER** w/ DJ JAKE RUDH (OF TRANSMISSION) 18+

7TH ST ENTRY

- 2/10 **GABE DOUGLAS & FRIENDS** w/ MRDR, GRAMMAR 18+
2/11 **DRAKE NITE 4** w/ DJ BACH, DJ GREENERY, (CLOUD) 18+
2/12 **ACT OF DEFIANCE** w/ RAD ENHANCER 18+
2/13 **ANDREW RIPP** w/ SWEAR AND SHAKE, ACT AS IF 18+
2/14 **DIANE COFFEE** w/ JACK AND THE COAX 18+
2/15 **CHRIS BATHGATE** w/ PAUL SPRING 18+
2/16 **MARGARET GLASPY** w/ BRENT COLBERT (OF THE AWFUL TRUTH) 18+
2/17 **ANDY FRASCO & THE U.N.** w/ TREADING NORTH 18+
2/18 **COMMUNION: TWIN CITIES** ft. ALLAN RAYMAN, LOLO, WHISKEY SHIVERS, MOONRISE NATION, DJ SET WITH SEAN MCPHERSON (89.3 THE CURRENT) 18+
2/20 **ARE YOU LOCAL?** ft. GOOD NIGHT GOLD DUST, NESS NITE, DANAMI AND THE BLUE, DIVES, HOLIDAE 18+
2/21 **CAVANAUGH (OPEN MIKE EAGLE & SERENGETI)** 18+
2/22 **THE KICKBACK** w/ LIONS & CREATORS, AUTUMN KID 18+
2/23 **CROOKE** w/ PORNO WOLVES, NETHAN 18+
2/24 **SAYTH** and **WEALTHY RELATIVE** ft. MAMADU (TOKI WRIGHT PRODUCTION SET), UNKNOWN CREATURES, NESS NITE 18+
2/25 **THE PISCES PARTY** ft. DJS ESPADA & GABE GARCIA & DAN SPEAK 18+
2/26 **CHERRY COLA AND RADKEY** w/ NAÏVE SENSE, RIPPER, DJ BVCKWOODS 18+
2/27 **AUDIO SOCIAL DISSENT 2016** ft. WOLF EYES, TIMMY'S ORGANISM, VIDEO 18+
2/28 **POOLBOY EP RELEASE** w/ SWIMSUIT AREA, AUTUMN KID 18+
2/29 **LEAP-A-PALOOZA** ft. DAN MARISKA, FULLBLOODS, BLUE GREEN 18+
3/01 **JULIA HOLTER** w/ CIRCUIT DES YEUX 18+
3/02 **ELLIOTT BROOD** 18+
3/04 **TWIN CITIES DILLADAY BEAT WARS** w/ CARNAGE THE EXECUTIONER 18+
3/05 **RADIO K'S GIGAWATT 2016** ft. WAREHOUSE EYES, MURDER SHOES, PERFUME MONSTER 18+
3/08 **GREAT GOOD FINE OK** w/ HANDSOME GHOST 18+
3/09 **B. DOLAN** w/ FELIXFAST4WARD, HAPHDUZN 18+
3/10 **BLANCK MASS** 18+
3/11 **RADIATION CITY** w/ DEEP SEA DIVER 18+
3/12 **PROTOMARTYR** 18+
3/13 **DRESSY BESSY** 18+
3/16 **HUNTER VALENTINE** w/ REBEL QUEENS 18+
3/18 **KORDA 3 SHOWCASE** ft. JIM RUIZ SET, THE OCEAN BLUE, THE INNOCENCE MISSION, DEEP POOL, THE STARFOLK 18+

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



MONDAY, FEBRUARY 22

First Avenue, JAM, Northrop, and 89.3 The Current present
JASON ISBELL
w/ SHOVELS & ROPE
at NORTHROP
\$40/6:30PM/ALL AGES



WEDNESDAY, FEBRUARY 24

G. LOVE & SPECIAL SAUCE
w/ RIPE
at the FINE LINE
\$27.50/7PM/18+



FRIDAY, MARCH 4

FOXING
w/ LYMBYC SYSTYM, TANCRED, ADJY
at the TRIPLE ROCK
\$13/\$15/4:30PM/ALL AGES



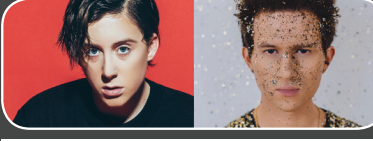
FRIDAY, MARCH 11

An Evening with
LILY & MADELEINE
at ICEHOUSE
\$16/10:30PM/21+



FRIDAY, MARCH 11

CLOUD CULT
w/ BBGUN
at THE SPORTS GARDEN (DULUTH)
\$20/7:30PM/18+



SATURDAY, MARCH 12

The Alive/Gold Tour
RICKY AND TREVOR
at the FINE LINE
\$29.50/7PM/ALL AGES



SATURDAY, MARCH 12

First Avenue and 89.3 The Current present
An Evening with
CLOUD CULT
with special guests BBGUN
at the STATE THEATRE
\$30-\$35/7PM/ALL AGES



THURSDAY, MARCH 17

Set In Stone Tour
STICK FIGURE
w/ FORTUNATE YOUTH, RAGING FYAH
at the TRIPLE ROCK
\$15/7PM/18+



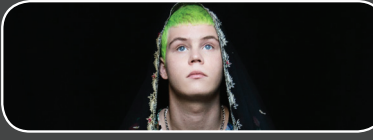
SATURDAY, MARCH 19

An Evening with
GREG DULLI
w/ special guest DERRICK BROWN
at the CEDAR
\$30/7PM/ALL AGES



FRIDAY, MARCH 25

YOUNG FATHERS
at the FINE LINE
\$15/\$17/\$30 RESERVED BALCONY
8PM/18+



SUNDAY, MARCH 27

YUNG LEAN
at the FINE LINE
\$21/6PM/ALL AGES

- 3/30 **THAO & THE GET DOWN STAY DOWN** w/ SAINTSENECA at the Fine Line
4/01 **CHAIRLIFT** at the Fine Line
4/01 **RUN RIVER NORTH** w/ THE LIGHTHOUSE & THE WHALER at the Triple Rock
4/02 **A GREAT BIG WORLD "KALEIDOSCOPE TOUR"** at the Fine Line
4/03 **DAVE SIMONETT** at the Red Herring (Duluth)
4/06 **DMA'S** at the Triple Rock
4/07 **RA RA RIOT** w/ AND THE KIDS, PWR BTM at the Triple Rock
4/08 **GEOGRAPHER** w/ THE CROOKES at the Triple Rock

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C'MON DOWN



MINNEAPOLIS
ORPHEUM THEATRE
SEPTEMBER 28, 2016
ON SALE FRIDAY, FEBRUARY 12 AT NOON

LEON BRIDGES

WITH SPECIAL GUEST LIANNE LA HAVAS

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— VOTED BEST ROCK CLUB BY CITY PAGES IN 2015 —

2/10 **TOO FAST FOR THE DEVIL AND THE NON-PROPHETS** 7PM
2/11 **MN MUSIC COALITION PRESENTS BEN LUBECK OF FAREWELL MILWAUKEE** W/ SILVERBACK COLONY, MARY BUE 7PM
2/14 **JAZZ BRUNCH** W/ JAMES BUCKLEY TRIO FT. JAKE HANSON, JT BATES 10AM - 3PM (NO COVER/ALL AGES)
2/14 **VALENTINE'S DAY WITH ERIK KOSKINEN** 7PM
2/16 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY** 8PM
2/17 **JOHN HUGHES MOVIE NIGHT CELEBRATING PRETTY IN PINK'S 30TH ANNIVERSARY** SHOWING PRETTY IN PINK AND WEIRD SCIENCE 7PM
2/18 **SEEDSHIP, TOWER, KULT OF THE WIZARD, LIVID** 8PM
2/19 **RAYLAND BAXTER** 7:30PM
2/20 **STEPHEN KELLOGG** W/ LIZ LONGLEY 7PM
2/21 **OUTLAW BRUNCH** W/ BOURBON COUNTY 10AM - 3PM (NO COVER/ALL AGES)
2/23 **HOUSE OF DOSH II: A MONTH LONG RESIDENCY** 8PM
2/24 **GOJOHNNYGO RECORDS THIRD ANNIVERSARY PARTY** FT. LOW CUT CONNIE, MARK LICKTEIG & ALI WASHINGTON WITH THE VICIOUS LICKS, GOSPEL MACHINE 7:30PM
2/25 **THE LAST REVEL VINYL RELEASE SHOW** W/ DEAD HORSES, GABRIEL DOUGLAS 7PM
2/26 **ELEANOR FRIEDBERGER** W/ ICEWATER, MIDNIGHT RERUNS 8PM
2/27 **THE HYPSTRZ 40TH ANNIVERSARY** W/ THE MIGHTY MOFOS, KING KUSTOM & THE CRUISERS 7PM
2/28 **JAZZ BRUNCH** W/ JAMES BUCKLEY TRIO FT. JAVI SANTIAGO, JT BATES 10AM - 3PM (NO COVER/ALL AGES)
2/28 **CASH'D OUT** 6:30PM

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A-LIST

CONTINUED FROM FRIDAY ►

music from Kingsview on Saturday starting up around 7 p.m. Food trucks will also be on site, and

ART/GALLERY

SINEW: FEMALE NATIVE ARTISTS OF THE TWIN CITIES

ARTISTRY AT BLOOMINGTON
CENTER FOR THE ARTS



CAROLYN ANDERSON

"Sinew," an exhibition opening Friday at Artistry in Bloomington, unites female Native artists and strengthens their connection to the community. Curated by Dyani White Hawk, a Sicangu Lakota artist, enrolled member of the Rosebud Sioux Tribe, and former curator at All My Relations Gallery, "Sinew" explores political and personal narratives through paintings, weavings, poetry, and video installations. Seven established artists (Carolyn Lee Anderson, Julie Buffalohead, Andrea Carlson, Elizabeth Day, Louise Erdrich, Heid Erdrich, and Maggie Thompson) awaken exhibition-goers to a perspective infrequently showcased, especially on the suburban arts scene. "We're still trying to have our voices heard," says White Hawk. "We're not as readily seen in those places." In many Native American communities, however, women are considered the cultural bearers and, historically, have been the primary producers of art. There will be an opening reception from 6 to 8 p.m. Friday, February 12; and an artists' panel at 7 p.m. Tuesday, March 1. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8587. **Through April 1** —ERICA RIVERA

Saturday will be extra sweet, as a 612Brew-infused ice cream from Cranky's will be dished. Free. 2:30 to midnight Friday; noon to midnight Saturday. 945 Broadway St. NE, Minneapolis; 612-930-4606. **Through Saturday** —JESSICA ARMBRUSTER

THEATER

THE ALIENS

RED EYE THEATER

The plays of Pulitzer Prize winner Annie Baker propose that oft-discarded moments can actually be the most reflective of our basic humanity. *The Aliens*, produced by Walking Shadow Theatre Company, is a prime example of Baker's insightful approach. Set in the fictional small town of Shirley, Vermont (the same setting of Baker's previous works, *Circle Mirror Transformation* and *Body Awareness*), *The Aliens* centers on two amicably aimless young men, friends whose stalled ambitions are suggested by their frequent hangout, an alley behind a coffee shop. Here the two speak of artistic aspirations: songs to be written, poetry to be interpreted. When the coffee shop's newest employee, a similarly isolated high school student, attempts to get the pair to move along and stop loitering, they instead pull him into their peculiar web of camaraderie. *The Aliens* is a densely layered character study requiring a cast and crew attuned to the purposeful pacing. Enter director John Heimbuch, whose reliable sensibilities should allow the talented trio of Paul Rutledge, Paul LaNave, and Spencer H. Levin to create an unforgettable view of marginalized lives. \$10-\$22; pay-as-able Monday. 7:30 p.m. Thursdays through Saturdays, plus Monday, February 15 and Wednesday, February 24; 3 p.m. Sunday, February 21. 15 W. 14th St., Minneapolis; 612-870-0309. **Through February 27** —BRAD RICHASON

THEATER

RICHARD III

THEATRE IN THE ROUND

Even the most vicious modern political campaigns don't compare with the brutal methods employed by one of Shakespeare's greatest villains, Richard III. Like all of Shakespeare's history plays, the veracity of *Richard III* has been challenged many times over. Historically accurate or not, the work represents the Bard at his most engaging, daring audiences to revel in the bloody orchestrations of a

CONTINUED ON PAGE 28 ►

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SAINT PAUL BALLET

DANCE

SAINT PAUL BALLET: FOUR WOMEN IN CHOREOGRAPHY

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

Many dance fans have decried the lack of female choreographers in the contemporary ballet landscape. The Saint Paul Ballet is doing its part to right that wrong by commissioning four women to create new work for this vigorous and forward-looking company. Sally Rousse's "Back Foot Dancing" gives pointe shoes and agile young spines a witty workout, while Diane Coburn Bruning puts socks on SPB dancers to facilitate daring slides and rebounds in her work "Six." Jamie A. Johnson adds elegant phrasing and sublime line to the mix, and Zoé Emilie Henrot explores the circular nature of human psychology in "Locked Key." \$15-\$75. 7:30 p.m. Friday and Saturday; 2 p.m. Sunday. 528 Hennepin Ave., Minneapolis; 612-206-3636. Through Sunday —LINDA SHAPIRO

CONTINUED FROM FRIDAY ►

tyrant wicked enough to murder his own family in a craven pursuit for the crown. Some of Shakespeare's most iconic lines derive from Richard's monologues and soliloquies, confessions known to make the audience feel downright complicit in his crimes. The piece should be particularly powerful at the Theatre in the Round Players, as the intimate seating afforded by the company's signature stage is sure to pull audiences into the action. Lucas

Gerstner headlines a 21-member cast under the direction of George M. Roesler. \$22. 8 p.m. Fridays and Saturdays; 2 p.m. Sundays. 245 Cedar Ave., Minneapolis; 612-333-3010. Through March 6 —BRAD RICHASON

VALENTINE'S DAY

MY HORRIFYING LOVE LIFE

PATRICK'S CABARET

If you have fond memories of Valentine's Days past — romantic dinners, secret admirers, giddy first dates, heartfelt

confessions of true love — then you're one of the lucky ones. If you're like the rest of us, then Valentine's Day probably conjures up more negative associations. The struggle is real, unlucky-in-love friends. There's so much pressure put on this one particular Hallmark-saturated holiday that mishaps, crossed signals, and disappointments inevitably pop up as part of the occasion. Like all painful things, it's best laughed at. So head over to Patrick's Cabaret this weekend, where performers will share stories from the love trenches. Hosted and curated by Scott Artley, who was recently promoted to executive director of Patrick's Cabaret, My Horrifying Love Life features tales from Sarah McPeck, Hector Chavarria (a.k.a. the Big Gay Mexican), Cassandra Snow, Mande Driggers, Marcel Michelle, and Amanda Jacobson. \$10. 7:30 p.m. Friday and Saturday. 3010 Minnehaha Ave. S., Minneapolis; 612-724-6273. Through Saturday —SHEILA REGAN

ART/GALLERY

SELF/CONCEPT

MCAD GALLERY

Who are you? How do class, race, gender, and religion influence your answer? Nine local artists tackle these questions in "Self/Concept," an exhibition opening at MCAD this Friday. For Hend Al-Mansour, whose paintings and drawings reflect the gender politics of her Arab heritage, the answer might include her former life as a doctor in Cairo, Egypt. For award-winning oil painter Leslie Barlow, defining identity prompts more questions, like what is

mixed? If you identify as "biracial," must you identify both races? How much blood is required to check a box? For painter, sculptor, and mixed-media artist Christopher E. Harrison, political and civil issues of black culture factor into his response. With Justine Di Fiore, who juxtaposes pleasure and pain in her corporeal paintings, body image comes into play. These are just a few of the artists who explore how identity is defined. Curated by Sara Suppan, a 2015 Guerrilla Girls intern, and organized in conjunction with the GG Twin Cities Takeover, "Self/Concept" also includes pieces by Jaafar Alnabi, Patricia Alvarado, Nicole Medearis, Dani Wagner, and Hawwa Youngmark. There will be a public reception from 6 to 9 p.m. Thursday, March 3, with a panel discussion at 7 p.m. 2501 Stevens Ave., Minneapolis; 612-874-3700. Through March 6 —ERICA RIVERA

SATURDAY 2/13

DANCE

JESSICA LANG DANCE

NORTHROP

Contemporary ballet covers a lot of territory, from neo-classical to modern. Jessica Lang's penchant for dynamic visual imagery will be in full force at her upcoming Northrop concert. "Lines Cubed," inspired by Mondrian's paintings, explores the master's primary palette and passion for grids, connecting colors to moods like happiness and melancholy. In "i.n.k.," dancers fluidly interact with a film of ink and



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UPCOMING

2/25	Good Vibe City2k16	Feat. RICH GARVEY, AVA MCFARLANE, SHINORI GAINES, BOOTCROC, FINDING NOVYON & NSIKAK
2/26	Cannibal Corpse	w/ OBITUARY, CRYPTOPSY & ABYSMAL DAWN
2/27	GLITTER GLAM 2016	GRRRLSCOUTS PRESENT
2/28	Cradle of Filth: Inquisitional Torture 2016	w/ BUTCHER BABIES & NE OBLIVISCARIS
3/4	The Lacs	w/ MOONSHINE BANDITS & PLOTT HOUNDS
3/5	Tony Bones and Jaron McDaniel	#TheFire CD Release Party
3/6	Everyone Orchestra	
3/7	BLAZE YA DEAD HOMIE	w/ LEX THE HEX MASTER, TRILOGY & OPEN MINDED
3/8	Motograter	w/ PIRANHA, THE ABOLITION OF MAN & KARMA SUTRA
3/20	Lydia Can't Breathe	
4/1	TAUK	
4/4	Anybody Killa	
4/5	The Contortionists	
4/6	Hut Buttered Rum	w/ THE LAST REVEL
4/13	"Plumpty Plumpty" Tour	Feat. Twiddle w/ JACUZZI PUMA
5/14	New Orleans Suspects	Feat. FORMER MEMBERS OF THE RADIATORS, NEVILLE BROTHERS, DIRTY DOZEN BRASS BAND
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KAZU

water colliding in air by Shinichi Maruyama, while a soloist in "The Calling" manipulates a huge white skirt that sometimes engulfs her. The emotionally driven "Mendelssohn/Incomplete" and "Among the Stars" would seem a perfect preamble to Valentine's Day. \$38-\$58. 8 p.m. 84 Church St. SE, Minneapolis; 612-625-6003. —LINDA SHAPIRO

ART/GALLERY

SCOTT SEEKINS AND ALEISTER WHITE: UNIQUELY DARK

GAMUT GALLERY

The artist as public artwork and celebrity figure is embodied in Scott Seekins, who for decades has bravely adhered to a strict wardrobe regime (black in winter, white in summer) and a lifestyle that has included standing next to the freeway with aphoristic placards in hand. Who can remember when a gallery actually exhibited his work? The equally bold Gamut Gallery has paired Seekins' recent pieces, which feature a scratch-art technique that highlights the layers in his mixed-media and paintings, with an emerging artist, Aleister White, who delves into voodoo traditions and symbolism in her work. The two artists are partners as well, and the show will demonstrate the ways in which their aesthetics differ and dovetail. There will be an

opening reception from 7 to 11 p.m. Saturday, February 13. 717 S. 10th St., Minneapolis; 612-293-6497. **Through February 26** —CAMILLE LEFEVRE

ART/GALLERY

AUTOUR DE LA FIN DU MONDE/NOW HERE, NOWHERE

SOO VISUAL ARTS CENTER

In her new site-specific installation, artist Amelia Biewald takes inspiration from the supernatural that exists in the natural world, historical landscapes replete with unforgettable characters, and Abel Gance's 1931 science-fiction film, *La Fin Du Monde*, and the documentary about its making. A disco ball sets things in motion, its mirrored surface casting shards of light across all available surfaces, also representing the comet and the Earth destined for impact in Gance's film. Victorian-era costuming and decor are given kinetic, surreal treatment, heightening the dreamscape. Elsewhere in the gallery, Mike Calway-Fagen and Tim Tozer present more sedate works challenging contemporary notions of time and space. There will be an opening reception for both shows from 6 to 9 p.m. Saturday, February 13. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through March 19** —CAMILLE LEFEVRE

CONTINUED ON PAGE 30►

CONTINUED FROM SATURDAY ►

THEATER

THE WORKING DEAD

BRAVE NEW WORKSHOP

Delving into the familiar daily frustrations of sycophantic co-workers, purposeless projects, and brazenly unqualified bosses, *The Working Dead*, Brave New Workshop's latest comedy offering, will attempt to transform an otherwise maddening array of indignities into a hilarious parade of office insanity. Under the rapidly paced direction of Caleb McEwen, the ensemble created sketches that can be counted upon to spiral into absurdity without overstating their premise. Of course, the creative ingenuity of a charismatic troupe consisting of longtime favorites and relative newcomers (including Lauren Anderson, Ryan Nelson, Nissa Nordland, Kory Pullam, Tom Reed, and Taj Ruler) all but guarantees an invigorated blend of comic sensibilities. Josie Just will be making her debut as musical director, stepping into the role long held by Peter Guertin. With a little luck, the resultant laughter might just

be enough to prevent further spread of office zombies. The show is in previews through February 12. \$25-\$32; \$18 previews. 7:30 p.m. Thursdays; 8 p.m. Fridays and Saturdays. 824 Hennepin Ave., Minneapolis; 612-332-6620.

Through June 11 —BRAD RICHASON

SUNDAY 2/14

FESTIVAL

BARREL-AGED WEEK

TOWN HALL BREWERY

Much like wine or whiskey, beer aged in wood barrels takes on a unique quality. Starting on Valentine's Day, Town Hall Brewery will celebrate this brew-making technique with a variety of special beers on tap throughout the week. The festival kicks off on Sunday with mini-growlers for sale starting at 10 a.m. But the fun really begins on Monday, as the Trois Vie (three lives) series will become available. These are barrels that have aged pinot noir, Kentucky bourbon, and finally they have been used to age barleywine, an imperial stout, and Belgian-style tripel and quadrupel brews. Unusual pints on



Zombies aren't just at pub crawls, they can also take over the office

LINDSAY SMITH

tap during the rest of the week include Cuvee of Consequence, an orange-peel flavored saison (Tuesday); the Manhattan Reserve, a Belgian-style beer enhanced with tart cherries (Wednesday); Project 3106, a bruin aged with chocolate and kumquats (Thursday);

and American Style Double Brown, featuring Town Hall's maple syrup. For a complete schedule of beers, visit www.facebook.com/townhallbrewery/events. 1430 S. Washington Ave., Minneapolis; 612-339-8696. **Through February 20 —JESSICA ARMBRUSTER**

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The Walker Art Center's Dance Season is supported with funds from the Engaging Dance Audiences program, administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation.

DANCE/USA

Valentine's Day

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2016 GOING OUT GUIDE

4TH ANNUAL CUPID'S UNDIRUN: Run up Marquette Avenue to benefit Children's Tumor Foundation, with pre- and post-run parties at the Pourhouse. For more info and registration, check www.cupid-sundierun.com. Sat., Feb. 13, 11:30 a.m.-4 p.m. The Pourhouse, 10 S. 5th St., Minneapolis, 612-843-2555, www.thepourhousempls.com.

BE MY VALENTINE FAMILY DAY: Featuring love song karaoke, card making, cookie decorating, music, games, and vintage Valentine card displays. Sat., Feb. 13, 12-4 p.m., \$12; \$6 ages 5-17. Minnesota History Center, 345 W. Kellogg Blvd., St. Paul, 651-259-3000, www.mnhs.org.

CELEBRATE SWEETNESS: VALENTINE'S DAY AT THE ROUNDHOUSE: Featuring local sweets and live music in the Great Northern Railway Roundhouse Museum, with cigar rolling and flower arranging demos, jewelry vendors, raffle, and drinks. Black-tie/dress attire required. Sat., Feb. 13, 7-10 p.m., \$30 single; \$50 per couple. Minnesota Transportation Museum, 193 Pennsylvania Ave. E., St. Paul, 651-228-0263, www.mtmuseum.org.

DEVIL'S DANCE: HEART OF DARKNESS VALENTINE'S BALL: Featuring drinks, dancing, and music. Fri., Feb. 12, 10 p.m.-2 a.m., \$5 before 11 p.m.; \$8 after 11 p.m. Ground Zero Nightclub, 15 4th St. NE, Minneapolis, 612-378-5115.

EVERYTHING YOU'VE DONETHAT HURT ME: Jonathan Manchester brings a 20-page breakup letter to life. Sat., Feb. 13, 7 & 9 p.m., \$10. Sisyphus Brewing, 712 Ontario Avenue W., Minneapolis, 612-321-8324, www.sisyphusbrewing.com/.

FOREVER YOUNG LOVE SEMI-FORMAL: Celebrating the love songs of the TRL era. Fri., Feb. 12, 9 p.m., \$6-\$10 (for two tickets). First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388, www.first-avenue.com.

HEY, THAT'S MY JAM: VALENTINE'S DANCE PARTY: Featuring Hey There Handsome and Slow Moe. Sat., Feb. 13, 10 p.m., free. 331 Club, 331 13th Ave. NE, Minneapolis, 612-331-1746, www.331club.com.

KEVIN KLING AND FRIENDS: THE LOVE SHOW DELUXE EDITION: Featuring Dan Chouinard, Bradley Greenwald, Prudence Johnson, Simone Perrin, Claudia Schmidt, and Dane Stauffer. Sun., Feb. 14, 3 p.m., \$28. O'Shaughnessy Auditorium, 2004 Randolph Ave., St. Paul, 651-690-6700, oshaughnessy.stkate.edu.

LE CIRQUE ROUGE: LOVE LOVE LOVE! Cabaret and burlesque show, with music by Courtney McClean. Feb. 13-14, 7 p.m.,

\$15-\$18. Amsterdam, 6 W. 6th St., St. Paul, 612-285-3112, www.amsterdambarand-hall.com.

THE LOVE BELOW: ALL R&B DANCE NITE - VALENTINE'S DAY EDITION: Featuring Tiiiiiiiiiiip, Slam Dunkapher, and hosted by Mica Mary Jane. Sun., Feb. 14, 9 p.m., \$8-\$10; \$14-\$18 for two tickets. First Avenue, 701 1st Ave. N., Minneapolis, 612-338-8388, www.first-avenue.com.

MISTRESS GINGER'S V-DAY SOIRÉE: Featuring love-themed music, dance, and storytelling, created by Justin Leaf, and directed by Joey Clark. Feb. 12-14, 7 p.m., \$15. Bryant-Lake Bowl Theater, 810 W. Lake St., Minneapolis, 612-825-3737, www.bryantlakebowl.com.

MOONSTRUCK 2016: Party featuring DJs, photo booth, local artists, prizes, and drink specials. Sat., Feb. 13, 9 p.m.-1 a.m., \$15. Sakura, 350 St. Peter St., St. Paul, 651-224-0185, www.sakurastpaul.com.

ROCK THE CAUSE VALENTINE'S EXPERIENCE: Featuring a multi-level themed complex, wine tasting, food, dancing, and live music from Verskotzi and Cadillac Kolstad. Tickets and more info at www.rockthecause.org. Sat., Feb. 13, 7:30 p.m.-12:45 a.m., \$40-\$50. Retro Tomic Theme Mansion, 2601 Sunset Blvd., Minneapolis, 651-387-3121.

SLAMMNI!'S EROTICA POETRY TOURNAMENT: Spoken word competition, with \$500 grand prize. Feb. 12-13, 9 p.m.; Sun., Feb. 14, 7 p.m., \$10-\$15. Kieran's Irish Pub, 85 6th St. N., Minneapolis, 612-339-4499, www.kierans.com.

TRIBUTANTE BALL PRESENTS: SEXY FUNTIME IMPROV BURLESQUE: Fri., Feb. 12, 9:30 p.m., \$10-\$15. Bryant-Lake Bowl Theater, 810 W. Lake St., Minneapolis, 612-825-3737, www.bryantlakebowl.com.

VALENTINE'S DAY IRON POUR: Featuring experienced artists pouring molten iron into molds crafted by community members. Sat., Feb. 13, 12-5 p.m., free. Franconia Sculpture Park, 29836 St. Croix Trail, Shafer, 651-257-6668, www.franconia.org.

A VALENTINE'S EVENING WITH CHRIS KOZA AND LUCY MICHELLE: Sun., Feb. 14, 7 p.m., \$15-\$18. The Cedar Cultural Center, 416 Cedar Ave. S., Minneapolis, 612-338-2674, www.thecedar.org.

VICTORIAN POETRY SLAM: Costumed actors reciting love poems, followed by refreshments and tour. Sun., Feb. 14, 6-8:30 p.m., \$12. James J. Hill House, 240 Summit Ave., St. Paul, 651-297-2555, www.mnhs.org/places/sites/jjhh/.com.



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JESSICA LANG DANCE

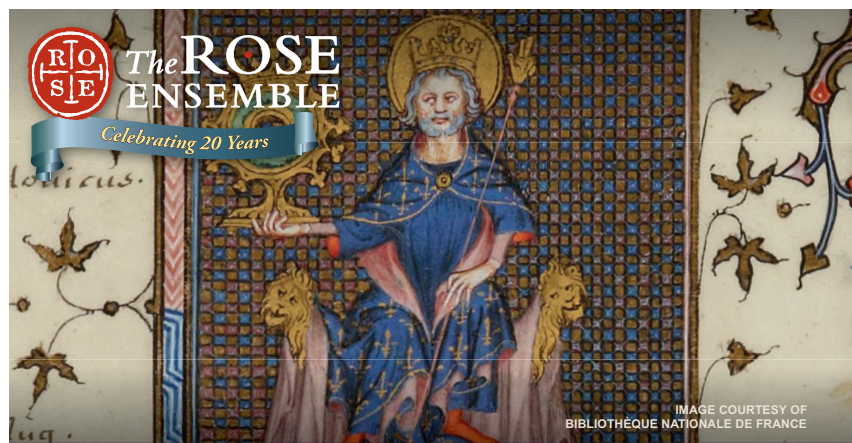
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NORTHROP

Jessica Lang Dance in Lines Cubed.
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 FEB 19 Church of the Incarnation, Minneapolis, 8 PM, *PRE-CONCERT TALK*, 7 PM
 FEB 20 St. Paul Seminary Chapel, St. Paul, 8 PM, *PRE-CONCERT TALK*, 7 PM
 FEB 21 Mary of the Angels Chapel, La Crosse, WI, 7 PM

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WE'LL ALWAYS HAVE STOCKHOLM

Ingrid Bergman: In Her Own Words is revealing, but not revelatory



MANTARAY FILM AB

BY MICHAEL NORDINE

The premise of every documentary about a celebrity is more or less the same: We don't know this person as well as we think we do. In recent years a number of filmmakers have doubled down on this usually correct assumption. These documentarians work entirely from their subjects' own audio recordings and journals, as in *I Am Ali*, *Listen to Me Marlon*, and now *Ingrid Bergman: In Her Own Words*. Stig Björkman, a fellow Swede, relies on narrated passages from the three-time Oscar-winner's letters and diaries to tell her life story.

This begins with Bergman's recollections of 1929, a most tragic year in the future star's life. She did poorly in school, was sent away to her aunt's in Germany, and several relatives (including her father) died. She was only 14. "All I wish for now is a happier new year," the narrator (Alicia Vikander of

Ex Machina and *The Danish Girl*) recites longingly. "What will the new year bring?"

As with most years of most lives, the answer was a mixed bag. Bergman would go on to be considered among the most enduring screen icons in the young medium's history — officially the fourth-greatest, according to the American Film Institute — first by making a name for herself in the Swedish film industry and then by transitioning into Hollywood stardom with *Intermezzo*. That kind of trajectory is easy to conceive of now, but almost unprecedented at the time.

Vikander, another actress from Sweden who's successfully broken into Hollywood, reads these excerpts in the original Swedish — if nothing else, *In Her Own Words* lives up to its title in the most literal sense. These words are set to grainy footage of Sweden, scenes from Bergman's movies of both the studio and home variety, and everything in between. Some of the marginal details are among the most captivating: her fascination

with Joan of Arc and misconceptions of certain co-stars (turns out Cary Grant was surprisingly mellow and down-to-earth).

The actress seems to have taken her newfound fame and numerous accolades in stride, humbled but self-aware. (The reaction to her scandalous affair with Italian auteur Roberto Rossellini, whom she later married and had three children with, was more difficult to deal with.) One of these kids was, of course, Isabella Rossellini — the kind of talent who could probably only result from the union of a preternaturally gifted actress and a master of Italian Neorealism. Bergman starred in *Casablanca* and won Oscars for her performances in *Gaslight*, *Anastasia*, and *Murder on the Orient Express*, but her work in the series of films she made with her husband is something else entirely.

Isabella is among the talking heads discussing her mother, as well as the one who originally proposed the idea of making this documentary to Björkman. "She went where

INGRID BERGMAN: IN HER OWN WORDS

directed by Stig Björkman
opens Friday, Lagoon Cinema

the wind took her," her sister Isotta says after dismissing even the possibility of a *Mommie Dearest*-like tell-all being written about their mother. Bergman's children are frank about her work taking her away from them, but also understanding of the impulses and obligations that made it necessary. By Bergman's very nature, *In Her Own Words* is neither the hagiography its ilk often becomes nor the warts-and-all confessional its title implies.

Accessing the inner world of a public figure is an inherently voyeuristic affair, and the best films of this kind manage to be revelatory rather than just revealing. Björkman's best quality as a documentarian is ultimately a double-edged sword: He's too content to let his subject do all the talking. **CF**

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LOVE YOUR MOTHER

Eco-sexuals Annie Sprinkle and Beth Stephens celebrate the sensuality of mother Earth



Annie Sprinkle and
Beth Stephens

COURTESY OF THE ARTIST

BY SHEILA REGAN

Don't have a date for Valentine's Day weekend? Not to worry.

"When the Earth is your lover, you always have a lover," says eco-sexual educator Annie Sprinkle. This Saturday, along with Beth Stephens, her partner of 13 years, she'll be showing audiences at the Walker Art Center 25 different ways to make love with the Earth.

Self-identified as "pollen-amorous," Sprinkle and Stephens have been at the forefront of eco-sexuality, a movement in which people pledge, as stated in the manifesto the two have penned, to love, honor, and cherish the Earth "until death brings us closer together forever."

"We encourage people to desire and take pleasure from the Earth," says Sprinkle. "If people really imagine the Earth as their lover, and recognize how much sexual pleasure they get with the Earth, then they'll take better care of it."

For example, some people masturbate with water, in the shower or against a hot-tub jet, and they aren't giving back to the water. "They are just unconsciously getting off," Sprinkle says. She believes we should think of the water as our lover, regarding its needs as well as our own.

For their eco-sexual wedding project, Stephens and Sprinkle have married the sky, the sea, and other natural energies.

"Each time we marry a new nature entity, we grow more in love with it," says Sprinkle.

They've also married over 1,000 people to the Earth at these interactive performances, which have taken place across nine different countries.

ECO-SEXUALITY AT WINTER OF LOVE

Walker Art Center
1750 Hennepin Ave., Minneapolis
7 p.m. talk, 9:30 and 11:30 p.m. tours Saturday,
February 13
Free; 612-375-7600

It's been a long, unique journey for Sprinkle, who got into prostitution and pornography after losing her virginity at 17. She eventually fell for Gerard Damiano, the director of *Deep Throat*, and went on to star in such films as *Teenage Deviate* and *Deep Inside Annie Sprinkle*.

Sprinkle met Stephens in New York City in 1991. "The scene was exciting," she recounts. "All kinds of work about sexuality and identity politics, as well as activism, were happening." This was in the wake of the culture wars, a time when Congress was cracking down on the National Endowment for the Arts. Sprinkle herself had been called "a sewer of depravity" by Sen. Jesse Helms.

After a career spanning decades, the 61-year-old Sprinkle still believes that she's found her calling in sex and sex education, though things have changed since the early '70s.

"In my mind I'm still doing work about sex," she says. "I'm having sex with nature all the time, including when I'm having sex with Beth. Human beings are mostly made of water, after all."

This Saturday, Sprinkle and Stephens will give a presentation, titled "Eco-Sexual Revolution," in the Walker Cinema at 7 p.m., followed by walking tours. The event is free, and is part of Winter of Love, a museum-wide party featuring cocktails, meditation, rare (and trippy) films, and light shows. **CP**

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BOWIE'S BRIGHT LIGHT

Local musicians reflect on music deity David Bowie ahead of two tribute shows.

SIMON CALDER

The entire music universe mourned when David Bowie died from cancer last month at 69. Twin Cities fans will get their chance to celebrate the English music titan's life at two upcoming tribute concerts: February 19 at Parkway Theater (featuring Dave Pirner, Julius Collins, Jeremy Ylvisaker, and others) and February 25 at Bedlam Lowertown (featuring Tabah, Al Church, Hot Date, and others). Given the immense hold that Bowie has on the imagination of Twin Cities musicians, we reached out to local luminaries for their reflections on Bowie's life, legacy, passing, and final album, *Blackstar* — his "parting gift" to music lovers everywhere.

Chris Perricelli, leader of throwback rock band Little Man

"There is a special connection here in the Twin Cities with David Bowie. It was called [Rebel, Rebel] Rock for Pussy, a benefit show for no-kill cat shelters. The Current's DJ Mary Lucia started that [in 2003]. As a band member, it brought us together to experience Bowie's music from the live concert setting of playing those songs and connecting with the music and the audience. To perform his songs in elaborate costumes of our favorite Bowie was a celebratory ritual. The audience loved that and participated full on by glamming up for the night, singing along, and feeling the performances right along with the band. It was a great community event that over the years grew into an obvious 'family' feeling."

Ciaran Daly, frontman of Brit-rock band Stress of Her Regard

"After I heard *Heroes*, there was only one singer I could ever want to sound like, and I decided I would spend my life trying. I failed of course, but somewhere along the way managed to find the way to sound like myself, and myself only. Which, I suppose, is the deeper lesson a life like David Bowie's leaves us. I still catch myself, at odd moments, being possessed by his voice. I won't mind it so much now. It will feel like he's saying hello. A piece of the world is



Venus de Mars at Rock for Pussy in 2014

CHARLES ROBINSON

missing now and we all have to find a way to fill it. Let's get after it."

John Eller, organizer/bandleader of Rock for Pussy

"Like nearly everything he ever did, he was just so far ahead of the pack, so singularly

himself. Others will take their cue from this last project and try to reinvent it as something of their own making. But as always, Bowie did it first. That he toiled and created while in failing health to present this final work to the world tells us what we Bowie fans have always known.

His work was — nay, is — driven by artistic exploration, not by what an audience might respond to most. The gratification needn't be instant. Quite simply, Bowie gave us sound and vision."

Mark Mallman, longtime Twin Cities piano rocker

"[David Bowie is my] greatest musical influence. Bowie applied radical ideas to the pop format in ways that experimental musicians fail to consider. His gift was the ability to craft chaos. He gave all of us weirdos the courage to be who we really are. When I was texted in all caps at 1 a.m.: 'MARK!!! DAVID BOWIE DIED,' it felt like I had been sucking on a vacuum cleaner. Alone in my bed, my mind boiled over with the same existential paradigms a Bowie lyric might. I wasn't sad, because I don't believe in death. He's been more influential to me than any other artist. In fact, my new album is a 21st-century interpretation of *Scary Monsters*. I chose to go to art school instead of music school because of him. His work consistently points to the beyond in a way that suggests his whole life was a preparation for dying. I'd like to imagine it was a complete thrill for him, finally having this burning question answered, of knowing what's behind the velvet curtain of life."

Venus de Mars, frontwoman of glam-rock band All the Pretty Horses

"David Bowie wasn't supposed to die. I still need him. In 1969, I was nine. I was also trans, but nobody knew what that was. With absolutely no life map to guide me, I spent my days hiding from myself, and a small part of each day feeling afraid and ashamed. One night that lonely summer, my mom went out for an evening errand to the new Target store over the hill in Duluth, Minnesota. I road along, and stayed in the car with the radio on. There in the dark, under the stars, I heard 'Space Oddity' for the first time. It knocked my breath away. Later, when I saw him guest on *The Midnight Special*, and saw him at his most androgynous; it was like I'd been given that map. I wasn't so alone. I've followed that map since, watched as Bowie journeyed so many paths, always keeping focus. I had

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MUSIC

the courage, in 1988, to become myself, to untangle the complexity of my life. To wear makeup, strap on an electric guitar, and climb a stage. But I still need him. January 11, 2016 was my birthday, and it's the day we all learned of his death, and collectively felt such a loss. Instead of enjoying my annual celebration, I spent the day reflecting — on Bowie's legacy, on what his art did for me, on all my friends who I've lost along the way, of my own mortality. David Bowie's gone, but he's still here. And he left me another map, one which shows how to finish a life. I am already studying it."

Ana Voog, artist and former leader of dream-pop band the Blue Up

"What I, personally, take away from my 'Bowie experience' is that Bowie was actually not a bunch of personas but one integrated being who was truly authentic. Even when he was being inauthentic he could still have the ability to see other people's lives. I think the significance of [Bowie producer Tony] Visconti saying *Blackstar* is a parting gift means to live as authentically as possible. He was the clown and the king. The king is dead, long live the king! Go make art. Look death in the eye and make art. For David Bowie, it seems

death was a rather unpleasant experience. And he decided to tell us this story, this

"He gave all of us weirdos the courage to be who we really are."

archetype, because we all must face this door, which leads to another beyond that."

Orion Treon, frontman of psych-rock band Phantom Tails

"*Blackstar* and the accompanying videos are filled with haunting references to death and the afterlife. With *Blackstar*, he successfully did what very few artists get a chance to do: end his career with a definitive and final statement with every intention of it being his last. It is a perfect finale to his diverse career: a new sound, yet distinctly Bowie, with his familiar lyrical themes of religion, extraterrestrials, and death." □

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FIRST AVENUE, THURSDAY 2.11

Arguably one of the most prominent post-rock bands in the world, Godspeed You! Black Emperor put out three official records beginning in 1997 before going on an "indefinite hiatus" in 2003. Since a reunion in 2010, the Montreal group has released two albums — *Allelujah! Don't Bend! Ascend* in 2012 and *Asunder, Sweet and Other Distress*, the latter of which made several prominent 2015 best-of lists. Godspeed's longest and best record, 2000's *Lift Your Skinny Fists Like Antennas to Heaven*, clocks in at one hour and 27 minutes. Although their greatest commercial success was opening for Nine Inch Nails in 2013, the band gained a cult following through their epic, orchestral sequences put to loops of film at live shows. Godspeed currently has nine active members, with duties ranging from violin to keyboards to projecting the film. Greek/Australian lute-infused post-rock duo Xylouris White open. 18+. \$25. 7:30 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —GRACE BIRNSTENGEL

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DAKOTA JAZZ CLUB, THURSDAY 2.11

Whether representing the Detroit-based label they share or the wider jazz world, the illustrious members of the Mack Avenue

SuperBand are all-star caliber. Now under the direction of bass icon Christian McBride, the SuperBand is touring for the first time after four straight appearances at the Detroit Jazz Festival. Joining McBride are pianist Christian Sands, saxophonist Tia Fuller, drummer Carl Allen, trumpeter Sean Jones, and vibraphone master Gary Burton. The group's recording of its performance last summer, *Live! From the Detroit Jazz Festival*, is an engaging, mostly straightforward affair, ranging from Kirk Whalum's jaunty soul-jazz tribute to Hank Crawford ("Preach Hank!") to Sands' boppish blast "Up!" In between are the sultry blues of Makoto Ozone's "Test of Time," an exquisite Burton ballad ("All You Have to Be Is You"), and "Decisive Steps," sporting a hard-blowing duel between Fuller and Freddy Hendrix. 7 & 9 p.m. \$35-\$50. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

CACTUS BLOSSOMS

TURF CLUB, FRIDAY 2-12 & SATURDAY 2-13

Evocative of a classic era yet firmly grounded in this one, the Cactus Blossoms have honed a sound that's essentially timeless. After a holiday tour with Nick Lowe and Los Straitjackets, Cactus brothers Jack Torrey and Page Burkum return home to mark the release of new album *You're Dreaming*, which Rolling Stone named one of its 35 most anticipated country releases



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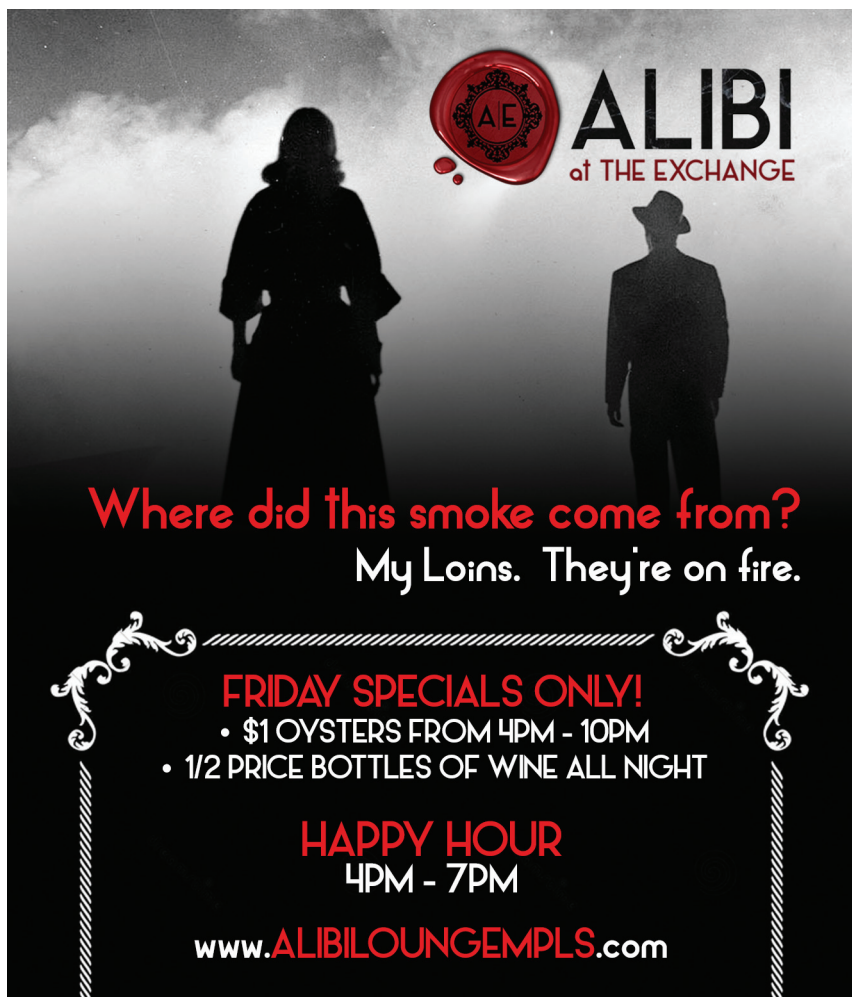
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Cactus Blossoms



COURTESY OF THE ARTIST

of 2016. With a push from heavyweight national publicists and an upcoming tour featuring dates opening for Kacey Musgraves, the Cactus Blossoms could indeed be about to blossom. Produced by JD McPherson, *Dreaming* luxuriates in its languid pace and spare arrangements, leaving plenty of room for Torrey and Burkum's rich, Everly Brothers-like vocal harmonies. Songs like "Stoplight Kisses" have a sweet, '50s-ish naiveté; "Change Your Ways or Die" has a noir-ish edge and chugging drive; and "No More Crying the Blues" boasts gritty guitar and a rockabilly lope. Spider John Koerner opens Friday; Frankie Lee opens Saturday. 21+. \$12-\$15. 8 p.m. 1601 University Ave., St. Paul; 651-647-0486. —RICK MASON

DEVOTCHKA

FIRST AVENUE, SATURDAY 2.13

DeVotchKa frontman Nick Urata croons with a soaring intensity that falls somewhere among Roy Orbison, Bryan Ferry, and some Eastern European circus ringmaster. And his band wears eclecticism like a cloak that has soaked up influences from around the globe, including the cheesy corners of American pop. Among the group's hallmarks is the sometimes fractious juxtaposition of all those elements. That formula leads to startling fusions of, say, Eastern European folk music, mariachi, and cowpoke country with a punk edge. In a move of inspired perversity, the band even teamed up for a time with burlesque icon Dita Von Teese. In the mid-'00s, the group took a more cinematic track, composing the Grammy-nominated soundtrack for *Little Miss Sunshine*. DeVotchKa's over-the-top inclinations reached a peak on its last album, 2012's *Live with the Colorado Symphony*, a mostly successful collaboration with its hometown orchestra. 18+. \$25. 7:30 p.m. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

34TH ANNUAL MINNEAPOLIS BATTLE OF THE JUG BANDS

EAGLES CLUB #34, SATURDAY 2.13 & CABOOZE, SUNDAY 2.14

Why aren't there more jug band festivals?

Most likely because the Minneapolis Battle of the Jug Bands dominates the market. Now in its 34th year, this annual "jug-o-crat party" features homemade sounds from 35 acts, 11 of which include the word "jug" in their name (my personal favorite: the Presidents of the Jugnited States). The two-day fest kicks off with toe-tapping music each afternoon, with bands like Jugs and Kisses and Funktous Bumpkins battling well into the evening. The cavalcade of eccentric musicians competing for the Holliwood Waffle Iron trophy earned national exposure with *Jug Band Hokum*, filmmaker Jack Norton's 2015 documentary about the quirky Twin Cities tradition. The volunteer-organized event always features a potluck dinner, so slap some hot dish on a paper plate and shuffle along at one of the longest-running jug band battles in the nation. \$5 suggested donation. 1:30 p.m. Eagles 34, 2507 E. 25th St., Minneapolis; 612-729-4469. 12:30 p.m. Cabooze, 917 Cedar Ave. S. Minneapolis; 612-338-6425. —JARED HEMMING

AC/DC

XCEL ENERGY CENTER, SUNDAY 2.14

For those about to rock: The Aussie rock gods of AC/DC are hitting St. Paul for an amplified/expensive Valentine's Day eardrum explosion. The current Rock or Bust World Tour sounds more like a concern than a decree, given the band's advanced age, but they're likely shredding through the 87 scheduled dates. The classic-rock staples, touring in support of their 17th album, *Rock or Bust*, endured recent lineup changes. Original rhythm guitarist Malcolm Young bowed out in 2014 due to dementia; longtime drummer Phil Rudd got the boot last year after being charged with attempting to procure a murder and drug possession. Rock 'n' roll! Per usual, leggy guitar hero Angus Young and screeching frontman Brian Johnson will lead the charge. AC/DC last played St. Paul in 2008 and 2009 during their Black Ice World Tour. \$117.50-\$142.50. 7:30 p.m. Xcel Energy Center, 175 W. Kellogg Blvd., St. Paul; 651-726-8240.

—JAY BOLLER

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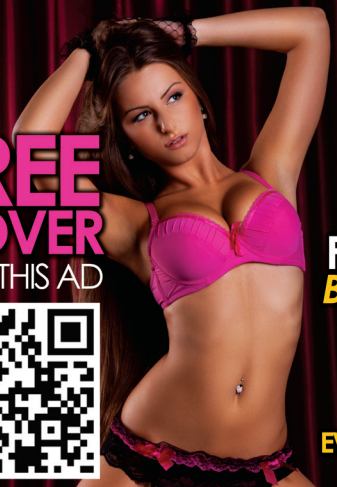
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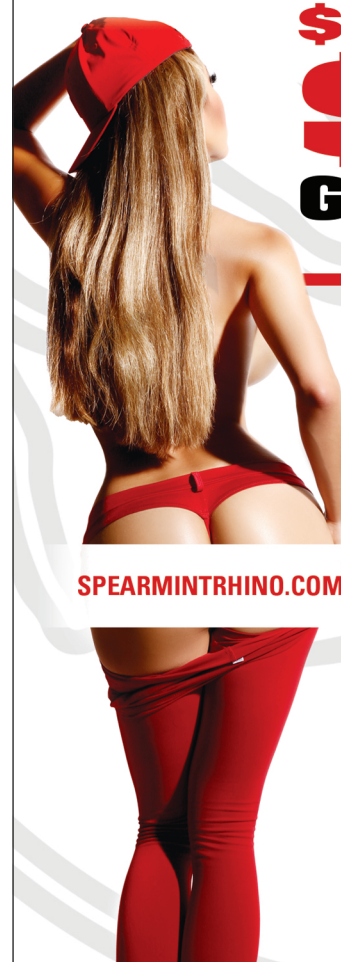
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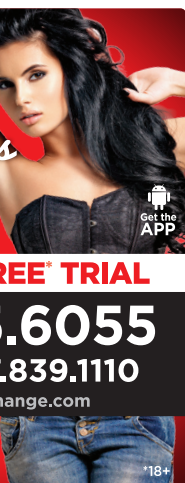
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Intropervert/ Extropervert

His public behavior is a dealbreaker

Gay male in my late 20s. I recently ended things with a guy. Our relationship started as a strictly sexual one. We're both involved in the kink scene in our city and quickly it became clear there was a real connection. The next two months were great! But early on, I noticed that he was a much more extroverted person than I was. He would laugh loudly at movies, work the room at parties, say things about kink in the middle of crowded restaurants. I prefer to blend in. Initially I thought of this as "the price of admission," one I was willing to pay, but it soon became tiresome. I ended things, telling him that there were conflicts with our personalities, not specifying what. He fell for me—he's stated it over and over—but I don't want him to think he has to change who he is to be with me. I'm confused, Dan. I loved being in a relationship again, the sex is great, we have a ton in common, and finding someone who shares your kinks and you're attracted to emotionally is rare. He's asking me to reconsider. Was I right to end this?

TIRED OF BEING SINGLE

He shouldn't have to change who he is to be with you, TOBS, but what if he wants to?

It's unlikely he'll morph into an introvert, just as you're unlikely to morph into an extrovert. But if making an effort to dial it back is the price he has to pay to be with you, why not let him decide if he's willing to pay?

Gays represent a tiny percentage of the general population, TOBS, and kinky gays represent a not-so-tiny-but-still-smallish percentage of the gay population. I don't think you have to marry this man just because your kinks align. But you should think twice about discarding a guy who's gay and kinky and whose company you enjoy most of the time just because he gets on your nerves now and then.

There's a lot that's good here and there are always work-arounds for the bad. My husband is way more extroverted than I

am. So sometimes he goes out while I stay home and read or sleep or clean. And then, when he gets home, we have something to talk about. He doesn't make me go out; I don't make him stay home. It's a work-around that works for us.

With some effort, TOBS, you could find the work-arounds that work for you two:

He makes an effort, when you nudge him, to dial it back; he goes to comedies with his friends, dramas with you; if he's working a room, he won't take offense if you slip into another room. Give it—give him—a chance.

I'm a gay male college student in a healthy D/s relationship with a bisexual guy. My boyfriend posts pictures of our kink sessions to his

Tumblr. (No faces.) A trans woman active in campus queer politics confronted me today. Ze had seen my boyfriend's Tumblr and recognized me. Ze demanded I stop engaging in BDSM because ze has to see me on campus and knowing my boyfriend "controls and abuses" me is triggering for zir. Ze said images of me in medical restraints were particularly traumatizing. Ze was shaking and crying, and I wound up comforting zir. I stupidly let zir think I would stop. Now what?

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You tell this woman you take orders from your boyfriend, SUB, not from random campus nutcases. You advise zir to stay away from Tumblr porn ze finds traumatizing. And if ze pushes back, you explain to zir that if anyone's being controlling and abusive here, it's zir. And if ze starts shaking and crying, SUB, direct zir to the student health center, and if ze keeps getting in your face about your consensual, nonabusive D/s relationship, take the ironic step of filing a restraining order against zir.

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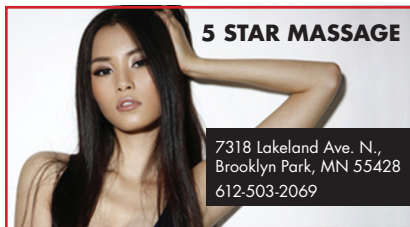
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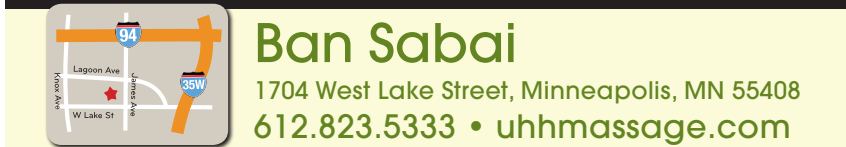
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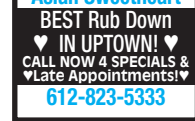
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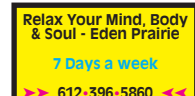
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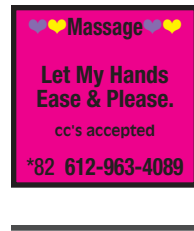
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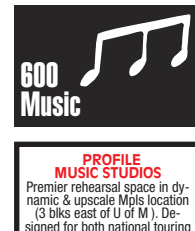
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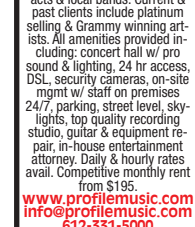
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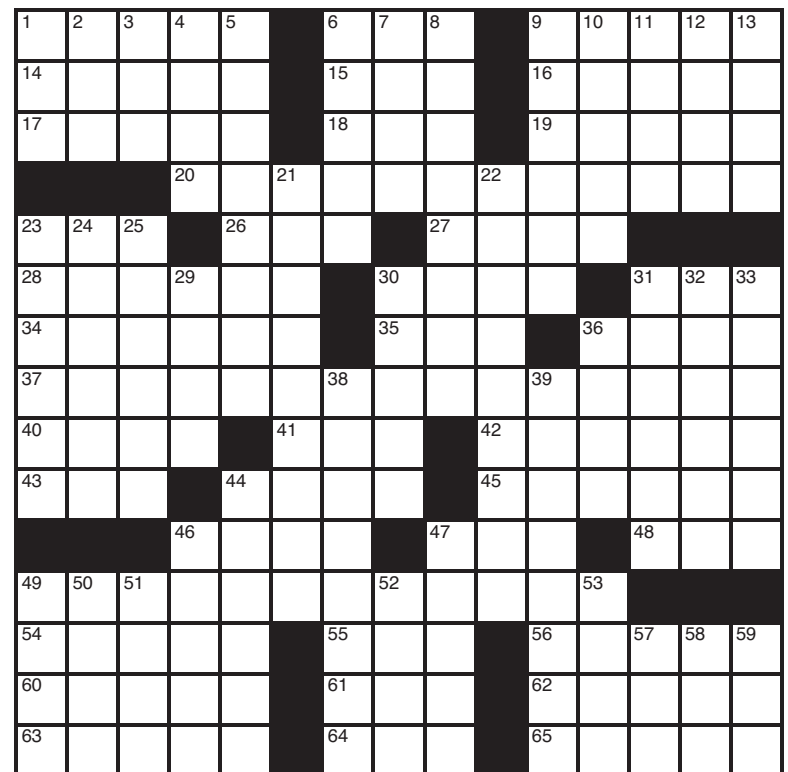
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CROSSWORD



ACCENT WALLS

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Curly hair or colorblindness, e.g.
- 6 Finland's neighbor: Abbr.
- 9 Spoiled, with "on"
- 14 Gut feeling
- 15 Actor Vigoda who finally made good on that Internet meme this year
- 16 Egg producer
- 17 Maze word
- 18 Author who coined the words "multicolor" and "normality"
- 19 Really tiny
- 20 Evil twin
- 23 Go back
- 26 Maze path
- 27 Hurricane aficionado
- 28 Russian czar nicknamed "The Great"
- 30 Banish forever
- 31 "___: Miami"
- 34 Like close baseball victories
- 35 Rural address abbr.
- 36 Pipe down?
- 37 Embassy official
- 38 Chugs on all cylinders
- 41 Short drink
- 42 Model railroad scale
- 43 Big voting bloc: Abbr.
- 44 Bursitis joint
- 45 Kind of potato
- 46 Put on a face
- 47 French courtesy title, briefly

- 48 Goes overboard at a party, briefly
- 49 Bill Clinton's secretary of transportation
- 54 Maker of the TLX, RDX, and ILX
- 55 Have red ink
- 56 Dublin theater
- 60 Derailleur part
- 61 Place to take a stand at a frat party
- 62 Get rid of
- 63 E-ZPass charges
- 64 Funny pair?
- 65 Mail drop off, for the lazy postman

Down

- 1 Nice hot drink?
- 2 Hose problem
- 3 Crumb attacker
- 4 Not neat
- 5 It can really fill out a room
- 6 Dover diaper
- 7 Pit reed
- 8 Recites effortlessly
- 9 Buck passer?
- 10 Lowe's purchases
- 11 Strong bite
- 12 Lake that the Detroit River flows to
- 13 Zep's "___ Maker"
- 21 Dull feeling
- 22 "I win!"
- 23 Earth science chapters?
- 24 First film to win 11 Oscars

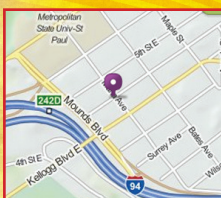
- 25 Reserve squads
- 29 Goes wrong
- 30 Hang around a window?
- 31 David of 31-Across
- 32 Set up a blockade
- 33 Pictures of Hawaii, perhaps?
- 36 Remembered Marines, briefly
- 38 Soft drink with the "It's Mine" ad campaign
- 39 Chills, maybe
- 44 Books with suras
- 46 Risk exposure
- 47 Digital video formats
- 49 Often-checked thing
- 50 Bounce back?
- 51 Two-way
- 52 Western writer Wister
- 53 Share a side with
- 57 "U mad ___?"
- 58 Swelled head
- 59 "I heard ya"

Last Week's Answer



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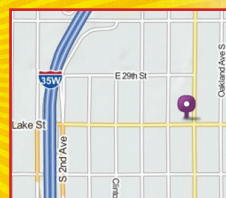
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